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JULY, 1956

No. 4

NORTH CAROLINA MUSICIANS:
A SELECTIVE HANDBOOK

Prepared by the
North Carolina Federation of Music Clubs



CHAPEL HILL

MCMLVI

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**NORTH CAROLINA MUSICIANS:
A SELECTIVE HANDBOOK**

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PREFACE

Requests from Music Clubs, Book Clubs, and individuals for information on North Carolina music has created a demand for a current list of the music composers of our State. The lists of composers compiled during recent years by the following have served in a splendid way: the late Dr. H. Hugh Altvater of the Woman's College of the University of North Carolina, Greensboro (1941); Mrs. Hermene Warlick Eichhorn and Mrs. Treva Wilkerson Mathis, both of Greensboro, who prepared the Holograph Collection of North Carolina Composers (1945); and Austin Lovelace, formerly of Greensboro and now of Evanston, Illinois (1947). During the last ten to fifteen years, however, numerous changes have come about—many new composers have appeared on the scene—many new works have been written and published—and a revised list has become a necessity.

The original plan for a new list, to be prepared by the North Carolina Federation of Music Clubs, called for a mimeographed brochure of autobiographical sketches of North Carolina composers whose works had been published. In the early fall of 1954 each Music Club president in the State was requested to send in the names of local composers. The enthusiastic response to this request indicated that something more than a brochure was essential and the Federation is deeply indebted to the Library Extension Department of the University of North Carolina for turning our original mimeographed "list" into this dignified and beautiful volume.

In order to enhance the value of this volume as reference material, a partial list of North Carolina's concert and opera artists, music organizations, music festivals, symphony orchestras, et cetera, has been added to the list of composers. It is recognized that this volume is far from complete and it is hoped that a supplement may be compiled later to include the omissions.

The importance of any composer listed herein should not be judged by the fullness of the sketch, the length of the list of published compositions, nor the number of references given. The information was limited, in some instances, because of the lack of space, while in other cases, the information was not available at the time of publication.

It is the hope of the members of the North Carolina Federation of Music Clubs that this Handbook will prove useful and that it will help to meet the needs of those interested in doing research in the field of music.

PEARL LEE MOORE

Raleigh, North Carolina
July, 1956

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The History Of Composition In North Carolina

Recent revelations of music in the archives of Salem College, in Winston-Salem, make it clear that the Moravians who came to North Carolina approximately fifteen years before the signing of the Declaration of Independence brought with them musicians who were both performers of the best in music and composers of music comparable with the best European standards of the day.

Thus, while they were busy setting up a community devoted to prayer and work, the Moravians made music to strengthen them in their quest for the things eternal and sometimes made music to gladden the things temporal. The peak of this creative period was reached between 1780 and 1825.

There were some 37 Moravian composers, in both Europe and in this country. Of these, Johann Friedrich Peter was the most talented American Moravian composer. He was sent to Salem in 1780 as music director. While serving in this capacity he composed 95 anthems and six pieces of secular music. These last were the Salem Quintets, which are considered to be the first chamber music composed in this country.

Until the full story of the Salem center of music is explored and made more of a part of our heritage, this brief summary can present only a hint of the riches it contains.

The influence of the Moravian musicians was limited largely to Salem and other Moravian settlements. Other religious communities which settled in North Carolina brought their own music, and the settlers who came for political haven likewise brought their music and lore. Only in comparatively recent years have these become known to the musical world. The riches of music sung in the mountains and coves, and in lonely places in the State are being preserved for the future before they vanish.

There were some individual composers in North Carolina in the 19th Century and the very early part of the 20th Century. Conditions which prevailed here in the last three decades of the 19th Century were not conducive to the making of music. Moreover, there was no training of musicians on the wide basis so necessary to the growth of a musical culture. Nor was there education of audiences—for the same grim reasons. Composers must grow in a musical climate, and North Carolina could not produce such a favorable atmosphere until some problems of economics and education were solved.

In 1910 the North Carolina Federation of Women's Clubs voted to present an Annual Fine Arts Evening at its Conventions and sponsored a contest for the writing of a Federation song. Out of this grew an annual Contest for music compositions. In 1917 Miss Alla Pearl Little, of Hickory, was awarded the Duncan cup for the best musical composition in the Contest held that year; this was the first cup awarded for

music composers. Other cups offered by this Federation included the Shirley Cup, which was won by Dr. Charles G. Vardell, Jr. three times in the years between 1920-26. The Federation also offered the Cooper Cup.

The 1928 Bulletin of the North Carolina Federation of Music Clubs listed 39 composers in North Carolina, including Mrs. Crosby Adams and Lamar Stringfield.

The Euterpe Club of Greensboro was the first music club to present programs of music by North Carolina composers. The oldest music organization extant in the Southeast, this Club has exerted a strong influence in fostering the composition of music in this State. In 1928 members of the Club presented a program of works by North Carolina composers with such success that another similar program was given the following year. In 1933 the Club presented a program of works by eleven composers who were its members. The Music Notes column of the Greensboro Daily News, in commenting on this Program, noted that following the success of the first two programs in 1928-29 other clubs had caught the idea and had given similar programs. Other programs during the years which followed have provided great interest and stimulation of composition.

Out of a Student Composers Program given under the sponsorship of the Euterpe Club grew the first Student Composers' Matinee, held in 1941 at Woman's College of the University of North Carolina, Greensboro, with Lamar Stringfield as the visiting composer. Out of this beginning grew the Annual Arts Forums at Woman's College, one of the first such to be held in the nation.

The North Carolina Federation of Music Clubs began holding annual contests for North Carolina Composers in 1936. The first contest was held under the leadership of Mrs. M. A. Baldwin, of Raleigh, as Chairman of North Carolina Composers, and Dr. Charles Wakefield Cadman was judge of the entries.

Other Chairmen of North Carolina Composers who have served in this capacity are:

- 1936-1938 Mrs. Julia Morris—Raleigh
- 1938-1939 Dr. Harry E. Cooper—Raleigh
- 1939-1941 Dr. H. Hugh Altvater—Greensboro
- 1941-1942 Dr. Ruth Hannas—Greensboro
- 1942-1943 Dr. Charles Vardell, Jr.—Winston-Salem
- 1943-1944 Mrs. George C. Eichhorn—Greensboro
- 1944-1945 Dr. Earl W. Slocum—Chapel Hill
- 1945-1947 Dr. Austin C. Lovelace—Greensboro
- 1947-1950 Dr. R. R. Willmann—Greenville
- 1950-1951 Mrs. Arch Baylor—Biltmore
- 1951-1952 Mrs. Conrad Wessell—Wilmington
- 1952-1955 Mrs. J. J. Schilthuis—Asheville
- 1955-1956 Mrs. Elta Handt-Blanchard—Asheville

Another service rendered composers as well as music clubs of the State by the Federation of Music Clubs was the Lists of Composers made

available under the Chairmen of North Carolina Composers. The first of these Lists was compiled and issued in 1941 by Dr. H. Hugh Altvater, the Dean of the School of Music at Woman's College of the University of North Carolina, Greensboro, and at that time the Chairman of North Carolina Composers for the Federation. Eighty-two composers are listed, with the place and date of their birth, place of residence, and lists of published compositions and works in manuscript. In 1942 a Supplement containing names and relative data on eleven additional composers was issued by Dr. Altvater.

In 1947 another Supplement was issued by Dr. Austin C. Lovelace, of Greensboro, as Chairman of North Carolina Composers. Included in this listing were seventy-eight composers, some of whom were listed in the previous Lists. This Supplement, like the others, gives a listing of composers, brief biographical information, and lists of compositions, published and in manuscript.

In 1951 the Federation commissioned Charles DeLaney, of Winston-Salem, to write a work for performance. The following year the commission was given to Barclay Brown, of Wilmington. From 1951 through 1955 there was no category for Professional composers in the annual Contests. In 1956, however, the Contest was again opened to Professional composers.

In addition to the Contests held for members of the Senior Clubs, the Federation also has done notable work among Junior composers. Julia Deskins, B-Linda Finley, Celeste Horne Conn, Marian Knox Polk and others received national recognition through their works. An annual award given by Mrs. W. Lloyd Horne, of Greensboro, did much to encourage these young composers.

Brief mention should be made here of two other musical organizations which have done much to create a favorable climate for North Carolina composers. The first is the North Carolina High School Music Contest-Festival, started by Dr. Wade R. Brown. While it has had very little direct connection with composers, except for performance of some works, yet its contribution in building performers, audiences and public awareness of music has been of inestimable benefit. The second organization is the Institute of Folk Music held for several years, ending in 1934, at the University of North Carolina in Chapel Hill under the leadership of Lamar Stringfield. Out of this Institute came a concerted study and use of folk music in North Carolina, the founding of the North Carolina Symphony Orchestra, and other musical ensembles and festivals.

Several colleges in the State have begun collections of manuscripts by North Carolina composers. The Holograph Collection at the Library of Woman's College of the University of North Carolina, in Greensboro, was started in 1939 at the suggestion of Dr. Ruth Hannas and was the first of these collections.

Since 1952 Edward B. Benjamin, of Greensboro, has offered an annual award of \$1,000 for a composition of "restful" music, with at least one performance of the winning work by the North Carolina Symphony Orchestra assured.

North Carolina composers include one winner of the Pulitzer prize, Lamar Stringfield; one winner of the Prix de Rome, Hunter Johnson, and several composers whose works have received performance by orchestras in the nation.

This brief summary could only mention leaders whose works have contributed mightily. Others there be who have "no memorial" in this listing, but who have also done much to foster the growth of music composition; nameless, they still have served.

With the interest in the Arts now manifest in North Carolina, the growth of music composition should continue. Talent, study, publication, recognition, encouragement and performance will all make for this growth. Talent and study are the personal contribution of the composer, and publication helps composer, public and publisher.

The responsibility for recognition, encouragement and performance rests on leaders of music in North Carolina and, in the last analysis, upon every citizen of the State.

HERMENE WARLICK EICHORN

Greensboro, N. C.

July 26, 1956

North Carolina Composers

ADAMS, MRS. CROSBY (1858-1951). Mrs. Adams was a noted composer of children's music, who changed the old order of teaching student musicians so as to make the work more enjoyable for them and for their parents. Clayton F. Summy says, "In the gradual transformation that came over elementary music teaching material in this country, Mrs. Adams was a power, almost alone at first, but finally with an increasing number of able supporters." And Ernest Hutcheson once called her, "The nation's foremost composer of children's music." Perhaps her best known composition was, "The Dance of the Marionettes," written as a piano solo and later made a duet. In 1950 it was arranged for full orchestra and played at Soldiers Field to an audience of 85,000 at the annual Chicagoland Music Festival honoring Mr. and Mrs. Adams, who were singled out from nationally known musicians as the guests of the Festival. Six hundred Girl Scouts dressed as dolls of all nations paraded in recognition of her Dolls Festivals of Music. Born Juliette Aurelia Graves near Niagara Falls, New York, she died at Montreat, North Carolina at the age of ninety-three; Mr. Adams had died eight months previously. Mrs. Adams taught at Ingham University, New York, married Mr. Adams, when she was twenty-one, lived in Buffalo, New York and Kansas City and moved to Chicago in 1892. Here the Adams' had twenty-one years of active work. They established the Crosby Adams School of Music and the first all-year course for Teacher Training in Public School Music in America and they inaugurated summer classes for teachers, which were held annually for forty years. Mr. Adams taught Theory and Directing. Dolls Festivals began in May 1908 and continued in North Carolina for many years. The Adams moved to Montreat, North Carolina, in 1913 and built "The House in the Woods" which was destined to be a mecca for musicians of all degrees. They held summer classes for teachers and Mrs. Adams' classes for new pupils. Mr. Adams also conducted the famed Aeolian Choir of Asheville. A close friend and neighbor once wrote, "Who could ever forget the lilting melody of those exquisite compositions written for children, . . . or the lift that frees the soul when she began to play the great sacred hymns of our church. . . . It was not music alone that drew people to Mrs. Adams, nor was it her fine intellect and gift as a speaker, nor the gracious hospitality of her home . . . there was something back of it . . . her wonderful spirit, that spirit bulwarked by the greatest thing in the world, *character* . . . made her what she became—a *great lady*." Mrs. Adams had many honors; joining the Music Teacher's National Association in Buffalo in 1880, a member for seventy-one years, she was made an Honorary Life Member at Chicago in 1936. One of the few women ever elected to the Executive Board, she served many years. Made a Life Member of the Board in 1945. Life Member National Federation of Music Clubs,

Biennial Convention, Asheville, 1923; Honorary Degree of Doctor Music—(1) Converse College, Spartanburg, South Carolina, and (2) University of North Carolina at Greensboro. She was an Honorary Member of Mu Phi Epsilon, Delta Chapter, Detroit, Michigan; of Pi Kappa Lambda, Lou Chapter, Greensboro, North Carolina; and Delta Kappa Gamma. The Musicians Club of Women, Chicago, Illinois, made her an honorary member as did also the Hymn Society of New York City. She was an honorary Member of many organizations in Asheville and in Black Mountain, North Carolina.

PUBLISHED COMPOSITIONS: (All published by Clayton F. Summy): **PIANO:** *Dance of the Marionettes; In the Rocking Chair; Five Tone Sketches; Bourre Antique; Barcarolle; The Doll's Music Box; Shetland Ponies; Shepherd's Song; The Angelus; Aeolian Harp; Doll's Miniature Suite; Hymn Tunes in F Major, D Major, Thou Who Does, and O God of Grace; Silver Bells; Miniature Waltz; Homesick Norwegian Doll.* **VOICE:** *Four Love Songs; Thanks to Thee; Priscilla; A Doll's Valentine; Away in a Manger; Christmas-Time; The Birth of Christ; Praise the Lord, O Jerusalem; Four Lullabies; A Child's Morning Prayer; The Children of the King Are We; A Benediction; A Grace, or Blessing; Hymn of Consecration; Our Shepherd; Christmas Star; A Valentine for Grandma.* **'CELLO SOLO:** *Little Wrist Studies, No. 4, Op. 6.*

(This list does not attempt to include numerous collections edited by Mrs. Adams, nor any of her educational writings, and includes only a partial list of her published compositions.)

ALTVATER, HENRY HUGH (1897-1952). Mr. Altvater was Dean of the School of Music at the Woman's College, University of North Carolina, from 1936 until his death. During that time he founded (1936) and conducted the Greensboro Symphony Orchestra and the Greensboro Community Chorus (1945). His most significant composition is "Three Portraits for Four Violins," written in 1924. Born in Fowler, Michigan, he received his A.B., Mus. M. degrees and the Artist's Diploma from the University of Michigan, and studied further in Paris and Fontainebleau, under G. Remy. From 1920-1936 Mr. Altvater was Dean of the School of Fine Arts and Head of the Violin department of Southwestern College, Winfield, Kansas. Throughout an extremely active career he worked tirelessly with music clubs and educational organizations on national, state and local levels. He served frequently as contest adjudicator, clinic leader, and advisor to whatever group needed his wisdom. Under his supervision and leadership the North Carolina State Music Contest Festival flourished, and has remained among those with highest standards in the United States. While his compositions are filled with lofty ideas and great beauty, both in structure and in phrase, Mr. Altvater's greatest work was done as an inspired violin teacher

and counselor to talented young musicians and as a highly efficient administrator for worthwhile music organizations.

PUBLISHED COMPOSITIONS: VIOLIN: *Three Portraits for Four Violins*, 1924. SONGS: *Break, Break, Break*, 1924; *She Walks in Beauty*, 1924; *Out in the Fields With God*, 1942. Publishers: Breitkopf and Hortal, Harold Flammer, Inc.

REFERENCES: *Who's Who in America*—Volume 26 (1950-51) page 60.

BLANCHARD, ELTA HANDTE. "I began the study of music at seven, at my childhood home in Northeastern Ohio. Soon afterwards my parents moved to Asheville, North Carolina, where I was placed in Miss Minnie Westall's class. Later teachers in Asheville were Mrs. Crosby Adams and Mrs. Robert Carroll. In 1923 I went to New York to study with Ernesto Berumen and Frank LaFarge in further preparation for concert accompanying, my one great ambition since childhood. I began teaching in 1925 and did recital and concert accompanying for several singers and for a 'cello soloist in Asheville and in other North Carolina towns. My first published teaching number was bought by John Thompson and appeared in his teaching series. Mr. Thompson used, "Little Greenfeather," in his teachers' classes in three hundred cities throughout the United States. It has had several printings and has been widely used on children's programs in schools, recitals, radio and television programs. I have a number of compositions now in manuscript, Included, in addition to the "Jenny Lind Variations (Seven)" are a setting for the Twenty-third Psalm and several teaching pieces. In the years 1954-56 I served as President of the Asheville branch of the National League of American Pen Women, and I was elected to serve as State President for 1956-58. I am a member of the Board of the Asheville Music Club and Honorary member since 1951. During four years, 1950, 1952, 1953 and 1956 I received two first awards and two second awards in the North Carolina Composers contest, sponsored by the North Carolina Federation of Music Clubs. I live in the home-studio that my husband and I acquired at the time of our marriage in 1924. My husband died ten years ago, and my father lives with me."

PUBLISHED COMPOSITIONS: *Little Greenfeather*, 1938; *Setting to the 84th Psalm*, *Setting to the 148th Psalm* and *O, God, Our Help* in 1954. Publishers: Willis, Stevens.

REFERENCES: *National Guild of Piano Teachers Who's Who*; *Asheville Citizen*, March 1954; *Asheville News*, March 1956.

BROUGHTON, RUSSELL. Russell Broughton was born July 5, 1894, in Rome City, Indiana. He received his education in the public schools of Grand Rapids, at Oberlin College, the University of Chicago, and the Conservatoire Americaine in Fontainebleau. His teachers included G. W. Andrews, A. E. Heacox, Henri Libert, Marcel Dupre, and Nadia Boulanger. He was awarded the degrees of M. Mus. and B. Mus. from Oberlin College. Mr. Broughton is a member of Pi Kappa Lambda and of the American Guild of Organists, serving as Dean for South Carolina and North Carolina. He has held teaching positions in Howe School, Oberlin College, Converse College, and is now Head of the Music Department at St. Mary's Junior College in Raleigh, North Carolina. He has served as music critic for *The Burlington Hawkeye*, of Burlington, Iowa, and for *The Raleigh Times*, Raleigh, North Carolina. He is also an organ recitalist and lecturer.

PUBLISHED COMPOSITIONS: *Communion Service in E Flat*, 1919; *Three Folksong Paraphrases*; *Easter Anthems*. Publishers: H. W. Gray, G. Schirmer. Other works, mainly religious and choral have been brought out by the Boston Music Company, Oliver Ditson, and the English firm of Novelle.

BROWN, BARCLAY. Barclay Brown of Wilmington was selected by the Federation of Music Clubs as the second Commissioned Composer during Mrs. Eric Norden's administration. His commissioned work, "Concerto for Piano and Orchestra," was played with great success by the Charlotte Symphony Orchestra under the direction of James Christian Pfohl, during the Charlotte convention in 1953. Since that time Brown has graduated from the University of North Carolina and has studied for two years at Brandeis University, on a Fellowship which he won on the strength of a chamber work. At Brandeis he wrote continually and came in contact with outstanding composers. In the summer of 1955 Mr. Brown won the coveted Ravel Prize given in this country by the brother of Maurice Ravel, enabling the recipient to study at the Fontainebleau Conservatoire under the noted teacher of composition, Mme. Nadia Boulanger. After graduation Brown spent a year in New York, studying composition at the David Mannes School and writing steadily. With most of his graduate work behind him, Mr. Brown is especially interested in launching a bi-monthly, seasonal journal of criticism, working in conjunction with two other friends. (This reminds us of a parallel in the life of Robert Schumann). It is certain that, though its financial success is highly problematical, its editorial sincerity and competence will be beyond question. Barclay Brown became interested in composition while in high school and even then spent considerable

time experimenting with idioms and modal writing. He has composed mostly for chamber groups and in sonata form. He has made no effort to have any of his compositions published but has had a number of them performed. Outstanding among his undergraduate works was the "Incidental Music" to Shakespeare's *The Tempest*, performed at the University of North Carolina.

BROWN, CLEMMON MAY. "I was born in Asheville, North Carolina on December 17, 1902. From my parents of Scotch-Irish descent I inherited my love of music, but I received no special musical training in childhood. Edwin Clemmons, my god-father, is best known in connection with the town of Clemmons. At Salem College I received my B. Mus. Degree in Piano and later I attended the Peabody Conservatory in Baltimore where I studied Piano, Composition and other subjects. It was my good fortune to be the holder of a number of personal scholarships. I have a State Certificate in Music from North Carolina and a State Certificate for Elementary Music from Maryland. My piano teaching included private pupils and instruction at the Friends School. The students presented "Mother Goose," "Play for Children," and programs of Bach in costume, gave chorus and rhythm band concerts and a television performance. Musicians connected with North Carolina who encouraged my creative efforts were: Mrs. Crosby Adams, Dr. Charles Vardell, Miss Sarah Louise Dittenhaver, and Mrs. Blanche Loftain Fay. Honors were won in the following contests: Guild International: Superior Award; and North Carolina Federation: Third Place, Certificate of Special Award and Honorable Mention, and Honorable Mention twice. Interest in North Carolina inspired various compositions: "Creative House," "Land of the Sky," "Old Smoky," "Cherokee Land," and "Salem, Class 1926." "Creative Land" was composed in remembrance of Dean Shirley's interest in his teacher, Edward MacDowell."

PUBLISHED COMPOSITIONS: *Old Scotland* and *Mother Goose*, published by Zabel Bros.

REFERENCES: *Music Teachers' Quarterly*, and *Musician* 1946, *Maryland Muse* 1945, *Salem College Bulletin* 1945 to 1954, 1956, *American College of Musicians* 1949, *Peabody Notes* 1948, *South Western Musician* 1948 to 1951, *Twin-City Sentinel* 1942, 1951, *Asheville Times* 1949-1951-1954, *Piano Guild Notes* 1954, *Baltimore Sun* 1951, and *Peabody Notes* 1956.

CAMPBELL, PEARL ROBERTSON BLADES. Born and brought up in Clayton, North Carolina, daughter of Mr. and Mrs. James Battle

Robertson (Julia Ellington), Mrs. Campbell received her high school education at Clayton and graduated in music at Salem College, Winston-Salem. She studied under Dean H. A. Shirley, completing a four year course in three years, and played one of her own compositions at her graduation recital. Later she became a pupil of the famous organist, Frederick Maxson of Philadelphia. At twenty-one she married James Bishop Blades, wealthy pioneer lumberman, and moved to New Bern, North Carolina, where she lived until his death. She later moved to the foothills of Western North Carolina, to the town of Rutherfordton, a quiet place, selected for the purpose of devoting her life to the composition of music. Mrs. Campbell was organist of the Baptist Church in Clayton and for several years was organist of the First Baptist Church at New Bern. She was active in Woman's Club work in Clayton and New Bern and is now a member of the Forest City Club. She has composed a number of pieces for piano and voice, the best known of these being her "Fantasie" which won the first place and the Duncan Cup in the piano classification for the year 1932. In 1933 she set the 46th Psalm, "God Is Our Refuge and Strength," to music and retained the Duncan Cup and first place in the state-wide musical event. Several years ago she married Lee Campbell and moved to Hendersonville where she now makes her home. She has nineteen compositions to her credit, two of which have been published.

PUBLISHED COMPOSITIONS: (By Zabel Brothers) VOICE: *Years Have Not Changed*, 1941. SOLO: *The Golden Dawn*, 1941.

COLEMAN, HELEN LITTLE. "I was born in Eatonton, Georgia, and have always been proud of the fact that I lived very near to the old homeplace of Joel Chandler Harris, who also was born in Eatonton. At a very early age my mother and I felt certain that I should become a teacher of Music, and I was allowed to begin studying on my seventh birthday. As I grew older how I loved to play for children's meetings at the church! And how eager I was each year to play again at the next annual music recital! When I was sixteen I entered Georgia State College for Women in Milledgeville, Georgia. Here I received two years of training in piano and the accompanying subjects. From there I entered the Atlanta Conservatory of Music where I earned membership in the Mu Omega Chapter of Mu Phi Epsilon National Honor Music Sorority during my senior year. In the summers I combined travel and study, and so it was that I studied methods of teaching at the University of North Carolina with Hazel Gertrude Kinscella as instructor. I served also as accompanist for the University Orchestra at the University of California under the direction of Sascha Jacobinoff. Another summer was

spent at Columbia University in New York City where I specialized again in methods of teaching. My interest in composition probably developed from my great love for teaching. I have written many compositions for teaching purposes and for a choir here in Charlotte which I have directed for several years. Since I had the good fortune to have Theodore Presser accept my first composition, I plan to send others for examination soon."

PUBLISHED COMPOSITIONS: *Under the Willows*, published by Presser.



COOPER, HARRY E. Born in Kansas City, Missouri, December 10, 1897. Head of the Music Department of Meredith College, Raleigh, North Carolina, since 1937. A.B. Degree from Ottawa University; Bachelor of Music, Horner Institute of Fine Arts, Kansas City, Missouri; Doctor of Music, Bush Conservatory of Music, Chicago. Fellow American Guild of Organists, 1930.

PUBLISHED COMPOSITIONS: *Bedouin Love Song*—Bennett and Kerr. *Organ Playing*—Charles W. Homeyer Company, Boston, Mass.

REFERENCES: *Who's Who in Music*



COUSINS, M. THOMAS. "I was born in Wilson, North Carolina, October 9, 1914, moved to Durham at the age of four, and began to study music when I was seven. I started composing while in high school. At the Juilliard School of Music I majored in Trumpet and did private study in Composition and Conducting. In 1939 I joined the National Symphony Orchestra as trumpeter and arranger and shortly after joined the music staff of the CBS studios. In 1942 I enlisted in the Army, went through the Army Music School, and took command of the 251st Army Band overseas. After release from the service in 1946 I returned to the National Symphony Orchestra, but learned over a period of two years that war injuries had rendered any further playing career unwise. Major Kutchinski was instrumental in helping me get located again in my home state. In 1948 I came to Morganton as Director of Music in the high school, where conditions are more favorable for work in my favorite field, composition. I live here now with my wife and two boys. In addition to my school work, I am Director of Music at the First Methodist

Church and arranger for the North Carolina Symphony Orchestra. Currently, I hold membership in the Southeastern Composers League and the American Society of Composers, Authors, and Publishers. "Glorious Everlasting" was my first major success. It is still performed frequently by the Tabernacle Choir over CBS and has also been recorded by the same group. It has been highly successful in Europe as well as America. "The Dreamer" won first prize in the professional division of the N. C. Federation Composition Competition in 1956."

PUBLISHED COMPOSITIONS: *Glorious Everlasting*, 1950; *Sanctus*, 1950; *Commit Thou All Thy Griefs*, 1951; *Hark The Sound of Holy Voices*, 1955; *Symphonic Fantasy on N. C. College Songs*, 1955; *The Dreamer*, 1956. Published by Brodt.

CRAWFORD, OLIVE CHANDLEY. Mrs. Crawford was born in Marshall, North Carolina, on May 13, 1900 and moved to Greensboro in 1901. She began piano study at the age of seven and graduated from Woman's College in 1922 with majors in Piano and Organ. After graduation Mrs. Crawford taught Piano and Organ privately, while acting as accompanist-coach in the Voice Department at Woman's College. Later, she taught Organ at Woman's College and Piano at Greensboro College. At present, she is teaching Piano and Theory, and acting as Organist-Director at the Presbyterian Church of the Covenant in Greensboro. Since early childhood she has composed tunes, either for the piano or as settings for poems. The only work she has submitted to a publisher, "O Little Town of Bethlehem," an eight-part anthem, was accepted by G. Schirmer in 1934. In manuscript, "Dark Waters," a piano solo, was first performed at Greensboro College in 1946. "O Li'l Lamb," and, "Each in His Own Tongue," vocal solos, have been performed many times at various meetings. As the highest member of her graduating class, Mrs. Crawford was selected as a charter member of the Tau Chapter of Pi Kappa Lambda. She is currently serving as First Vice-President and Program Chairman of the Euterpe Club and Sub-Dean of the Greensboro Chapter of the American Guild of Organists.

PUBLISHED COMPOSITIONS: *O Little Town of Bethlehem*, 1934, G. Schirmer.

DANIEL, KATHRYN. Kathryn Shigley was born September 19, 1878, in Deerfield, Minnesota. Her father died when she was about eight years old, and taking her stepfather's name, she later became Kitty

Archer. She began the study of music when six or seven years old and was proficient in playing both the reed organ and the piano when she went to St. Paul College. She had a high soprano voice and took vocal lessons from M. Aida Smith. She later attended Windam Institute in Montevideo, Minnesota, where she paid for her lessons by playing accompaniments for her voice teacher. At one time she studied Voice under Charles Clark at Bush University in Chicago. She taught Voice in St. Paul and then went with her children to Panama to live with her mother when she and her husband decided to go different ways. She sang in a theatre and was the American singer for the Coronation of the Queen of the Carnival of Panama for four consecutive years. She also taught Voice. It was here she met and married Mr. J. W. Daniel. His health necessitated a change of climate, and they moved to Asheville, North Carolina in 1923. Here Mrs. Daniel taught Voice and sang in different churches in Asheville. She went several times to New York City to study Voice and Voice teaching and studied at different times with Herbert Miller, Yeatman Griffith, Oscar Sanger, and Herbert Witherspoon. In Asheville Mrs. Daniel studied Piano with Mrs. Robert Carroll and took Mr. and Mrs. Crosby Adams' Teaching Training Courses each summer. She gradually changed from the teaching of Voice to that of Piano. Mrs. Adams encouraged her to compose music. Her talent for composition had been discovered at Busch Conservatory by Charles Clark, but until she came to North Carolina she did not begin to compose in earnest. Upon hearing a concert by Charles Wakefield Cadmon she felt the enthusiasm and courage to try writing music. Mrs. Crosby Adams once said of her, "You are a composer by the grace of God, and I say it reverently." Kathryn Daniel's first composition was published immediately upon being sent to a publisher. Mrs. Daniel has been blessed with a talent for singing, piano playing, music teaching, and for the composition of music, not to mention the writing of poetry. She is a past president of the Asheville Music Club. In her later years her greatest joy has been in creating compositions for piano and voice. She lives at 36 Merriman Avenue, Asheville, North Carolina.

PUBLISHED COMPOSITIONS: PIANO: *Swaying Tree Tops*, 1934; *Singing Fingers*, 1934; *A Song of Life*, 1935; *In the Swing*, 1935; *Drowsy June*, 1947; *Silver Harp Song*, 1948; *Wind Cradle*, 1948; *Mexican Night*, 1949; *Weeping Willow*, 1950; *Snowflakes*, 1950; *Rock-a-Bye*, 1953. VOICE: Operetta—Stephen Foster Dramatized Biography, 1938. ANTHEMS: *Fill Your Hearts With Prayer*, mixed chorus with solos, 1944; *Be of the Same Mind*, mixed chorus with baritone solo, 1946. TRIO—*Peaceful Valley*, for women's voices, 1951 (Dedicated to Mr. and Mrs. Crosby Adams). Publishers: Clayton Summy Co., Willis Publishing Co.

DEIHL, WILLIAM H. "I was born in Harrisburg, Pennsylvania, on May 4, 1926 and moved to Asheville, North Carolina at the age of ten. I began to study piano when I was six. At Maryville College in

Tennessee, where I graduated in Theory and Organ with a B.A. in 1952, I composed a musical narrative entitled "Highlandy" which was broadcast coast-to-coast by CBS from the Transylvania Music Camp at Brevard, North Carolina. In 1954 I received my M. Mus. at the University of Texas where I studied composition with Kent Kennan. My "Symphony No. One" was performed on the Southwestern Composers Symposium there. I taught Music Theory and Composition at Southwestern Louisiana Institute in 1955, and at present, I am Choral Director of Brenau College in Georgia. An early interest in Composition began at Warren Wilson College in Swannanoa, North Carolina in 1940. There I wrote continually for the piano, mirroring styles from the classic to the impressionistic. At Maryville College I became interested in the choral field which in three years led me into attempts at orchestral writing. While I am young, I hope to make my way in conducting live music; in later life I shall teach Theory and Composition. I belong to Phi Mu Alpha—Sinfonia fraternity, and to Pi Kappa Lambda—the Phi Beta Kappa of music. My advice to young aspirants in the composing field is to write, write, write. Develop your own style after you are sure you know the masters. Do not be discouraged if you are not published overnight. Rome wasn't built in a day. Get your works performed as much as you can; best of all, perform them yourself."

PUBLISHED COMPOSITIONS: *Oh Lord Our God, We Humbly Pray*, 1948; *Jesu, Most and Least*, 1952; *A Harvest Hymn*, 1955. Publishers: H. T. Fitzsimons, Cecil Brodt, Galaxy Music Corp.

REFERENCES: *Who's Who in Music*, 1956

DE LANEY, CHARLES. Thirty-one year old Charles De Laney, promising young North Carolina composer and flutist, was the featured soloist at the initial performance of his composition, "Marshes of Glynn" on May 1, 1951 in Wilmington, North Carolina, before the 36th Annual convention of the North Carolina Federation of Music Clubs. Mr. DeLaney's composition was a commissioned work, the first that enjoyed that distinction in this particular organization. Mrs. L. L. Browning, of Winston-Salem, was the commissioning State President. "Marshes of Glynn" was well-received, being performed by orchestra and chorus, together with flute solo, under the direction of Edwin D. Clark, of Wilmington. This was not the first of Charles De Laney's accomplishments, either as a composer or a flutist, for he had been playing in the orchestra for the performance of, "The Seven Last Words," at the Home Moravian Church in Winston-Salem, since he was eleven years old. Many of his compositions had been broadcast over radio and performed by various

orchestras long before the première in Wilmington. The son of Dr. and Mrs. C. O. De Laney of Winston-Salem, Charles De Laney graduated from Reynolds High School in 1941. During that time he played flute and piccolo in the orchestra, studying Music in the meantime at Salem College. Following his graduation, he spent one year at Riverside Military Academy, playing in the band and orchestra and doing solo work. The next two years were spent at Davidson College, North Carolina, during which time he was a member of the band and orchestra. Young De Laney served in the Armed Services for two years, one of which was spent in Germany. Upon his discharge he re-entered Davidson College and graduated with a B.S. degree as a pre-medical student in 1947. He studied for a time at the University of Colorado and spent one year of study at the Conservatory Lausanne in Switzerland where he received a University degree in Flute and a teaching certificate in Viola. Returning to the University of Colorado Graduate School, De Laney received his Master of Music degree in 1950. Subsequently, he joined the music faculty of Earlham College, Richmond, Indiana, where he directed Ensemble work and instructed in Harmony. During that time he was flutist in the Springfield, Ohio, Symphony, played viola in the Dayton, Ohio Symphony, and played on occasions with the Cincinnati Symphony under Dr. Thor Johnson, Conductor. For several years De Laney has been a member of the music faculty of Transylvania Music Camp, and under the direction of Dr. James Christian Pfohl and his composition, "Cousin Pinkie," had its full version performed there in the summer of 1955. This work is a folk legend with narration. At the present time Charles De Laney is a member of the faculty of the University of Illinois, where he is a member of the University Baroque Players (Old Instruments). In November, 1955, De Laney gave a recital for the Flute Club in New York City, and the critical releases were highly flattering. He plays with the Springfield, Ohio, Symphony and has just completed a composition, a setting for tenor and small orchestra, based on Yeats', "Lake Isle of Innisfree." On June 5th, 1956, Charles De Laney was married to Miss Carolyn Jean Foy of Chicago. That same month Mrs. De Laney received her degree of Music at the University where De Laney teaches. She plays French horn and piano. Together they went to Camp Transylvania for the summer of 1956 where they participated in the Brevard Music Festival.

DITTENHAVER, SARAH LOUISE. "Born at Paulding, Ohio, December 16, 1901, to Harry Steadman and Dorothea L. (Rupright) Dittenhaver. Began piano study at five, playing Grieg's, "Waltz in A Minor," before entering school. After moving to Chicago, I studied for six years with May Laukart Cant at the Cosmopolitan School

of Music. Moved to Van Wert, Ohio, in 1916 and graduated from Oberlin Conservatory of Music, Mus. B. 1924, with Piano major and School of Music minor. My professors, Karl Gehrken and Friedrich Lehmann, said, 'You'll write some day.' Taught at Smead School, Toledo, 1924-27; official accompanist for Toledo Coral Society of 300 voices, 1926-27; Director of Music in Schools, Wyandotte, Michigan, 1927-28. I came to Asheville for my health in the fall of 1928, and I was ill for more than eleven years. Although I had improvised all my life and written a few things, it was not until 1940 when Summy issued, "The Busy Turtle," that I began to compose in earnest. More than 100 piano pieces have been published, some as solos and duets, while others are contained in books. I have also written arts songs. My works are issued by eleven publishers and used in leading conservatories and colleges, including Oberlin, the Eastman School of Music, Westminster Choir College, and the University of Michigan. The songs have been programmed. My composition, "Lady of the Amber Wheat," was first sung at Town Hall, New York, by Helen Leidal; and "Hurdy-Gurdy Playing in the Street" at Oberlin College Reunion Glee Club Concert, June, 1947. Many of my compositions have been awarded prizes in Professional Composers contests, conducted by the North Carolina Federation of Music Clubs. Music with an unusual harmonic flavor has always intrigued me, for I am adventuresome in spirit, so that when critics, teachers, and pupils enjoy the 'surprises', I am pleased. Fine craftsmanship and artistry are vital to me, whether the music is for the tiniest child or the mature performer. I am for beauty, musical worth, and artistic merit. Honors include an "All-Dittenhaver" recital at Mankato, Minnesota, June, 1952; a music club has been named for me at Raleigh, North Carolina; Muskogee Music Festival of 400 children played my music, at Muskogee, Oklahoma. I am presently living in Asheville with my sister, Mrs. Harry S. Pos, and teaching in my studio."

PUBLISHED COMPOSITIONS: PIANO SOLOS: *The Busy Turtle*, 1940; *Sleepy Wind*, *A Rag Doll's Lullaby*, *The Giant Heritage*, and *With Shovel and Hoe*, 1941; *Pied Piper's Tune*, 1942; *Robin in the Pine Tree*, 1943; *Purple Pansy*, 1944; *Tumbling Creek*, 1945; *Climbing Up our Apple Tree*, *Among the Daffodils*, *My Pet Squirrel*, *My Red Wagon*, *Where Go The Clouds?*, and *Mardi Gras*, 1947; *Night Wanderer*, *The Witches Ride*, 1951; *Toccata in D Minor*, *For-Get-Me-Not Waltz*, *River Song*, and *Scooter*, 1953; *Ride of the Valkyries*, 1954; *Dream Waltz*, 1955; *Lyric to the Moon*, *A Kite Story*, *On a Quiet Shore*, *Silver Ship*, and *Hide the Thimble*, 1956. PIANO DUETS: *Let's Play Duets*, 1947; *The Children's Parade*, 1950; *Street Fair*, 1956. SONGS: *Hurdy-Gurdy Playing in the Street*, 1941; *Lady of the Amber Wheat*, 1944; *Passage*, 1946; *Once More, Beloved*, 1947. Publishers: Clayton F. Summy; Willis Music Company; Boston Music Company; Oliver Diston; J. Fischer & Bro.; Harold Flammer; Carl Fischer; Galaxy Company.

REFERENCES: *Who's Who in Music*, 1950, 1955; *Musical America*, Feb. 10, 1942; June, 1944; May, 1945. *Asheville Citizen-Times*, Jan. 10, 1954. *Etude Magazine*, July 1955, Sept. 1949. *Music Teacher's Review*, Winter Issue, 1945.

EICHHORN, HERMENE WARLICK. "I was born in Hickory, North Carolina, on April 3, 1906, the daughter of Jesse W. and Mary Ethel Herman Warlick, and began the formal study of Music when I was eight. At the Womans College of the University of North Carolina I received the degree of B.S.M. in Piano in 1926 and in Organ in 1927. Since 1926 I have been organist at Holy Trinity Episcopal Church in Greensboro, North Carolina, and Choirmaster there since 1932. For twenty-three years I wrote a weekly column, "Music Notes," in *The Greensboro Daily News*. I have taught Piano in my own studio for twelve years. A descendent of the German families that came to North Carolina before the Revolutionary War, I have strong roots in this state and have had an active interest in the use of the folk-music of this area. Church music provides the basis for many compositions, and vacations in Mexico have also provided themes for recent works. My interest in composition goes back to my earliest memories, for as a child I knew that I must write music. In 1932, "Singers and Songs," for which, like many of my choral works, I wrote both words and music, was published. In 1940, "Two Temples," was sung by the National Mothersingers Chorus at Omaha, Nebraska. And in 1944 the premier of the cantata, "Mary Magdalene," was sung by the Womans College Choir in Greensboro. In 1946-48 I served as President of the Euterpe Club of Greensboro, and in 1955-56 as Dean of the Piedmont Chapter of the American Guild of Organists. In 1941 I was elected to Pi Kappa Lambda, and in 1954 I was elected to the American Society of Composers, Authors and Publishers. I feel that any composition should be clear enough to reach both performers and listeners, original enough to invite and sustain their interest, and so beautiful as to inspire them. My home is in Greensboro, where my husband, George C. Eichhorn, is President of the Manufacturing Division of the Vick Chemical Company. Both our children, Charles Richard and Mary Louise Eichhorn Simons, are deeply interested in music, and their families enjoy making music together."

PUBLISHED COMPOSITIONS: CHORAL: *Singers and Songs*, 1932; *While Mary Slept*, 1935; *Two Temples*, 1939; *O Lamb is Innocent and Mild*, 1941; *Christmas Tree Lane*, 1943; *A Woman Plowing in the Field*, 1943; *Mary Magdalene* (cantata), 1944; *Housekeeper's Tragedy*, 1945; *Song of the Highest* (cantata), 1946; *Cockle-Shells*, 1947; *Song for Easter*, 1948; *Christ the Lord is Risen*, 1950; *The Barrel Organ*, 1951; *Burros into Taxco*, 1954; *Faithful Cross*, 1954; *Mexican Serenade*, 1955; *Deep is the River*, 1955; *Mexican Music Makers*, 1955. PIANO: *Silver Balloons*, *Grandpa*, *The Radio*, 1933; *Garden Aeroplanes*, and *Scarecrows in the Wind*, 1936; *Mammy's Hum-Tune*, 1939; *An Old American Tune*, 1942; *Midnight Bells*, 1944; *Schon Rosmarin*, *Liebeslid*, 1947; *Eigtheenth Variation*, 1953. VOICE—solo: *House on Honeymoon Hill*, 1942. ORGAN: *Sunlit Cloisters*, 1938. Publishers: M. Witmark & Sons; Theodore Presser Co.; Clayton F. Summy Co.; H. W. Gray Co.; Carl Fischer; Oliver Ditson; Edition Musicus; Charles Foley; J. Fischer & Bro.; Galaxy Music Corp.

REFERENCES: *North Carolina Composers in the Holograph Collection*; *North Carolina Guide*; *Alumnae Miscellany*; *Discovering North Carolina*; *Greensboro Daily News*, February 26, 1956.

FRANTZ, HAROLD MELVIN. Harold Melvin Frantz, born in Easton, Pennsylvania, May 20, 1910, studied Piano and Organ with private teachers until his graduation from Franklin and Marshall College in 1930. He studied Music at the Philadelphia Conservatory and did graduate work in Music at the Union Theological Seminary in New York (M.S.M., 1933) and at the Westminster Choir College (Mus. M., 1936). He studied Organ under Clarence McHose, Harry A. Sykes, Clarence Dickinson and Carl Weinrich, and Composition with Edwin Stringham and Roy Harris. From 1936-39 Mr. Frantz was Instructor of Music at Middlebury College in Vermont. He has been Director of Music in various churches, and he served in the Army during World War II. In 1949 he came to Davidson College, North Carolina, where he was Organist and Assistant Professor of Music, until 1952. For the next three years he was Head of the Department of Music at Montreat College, North Carolina, and Director of Music for the Summer Conference Program at Montreat. Important compositions include, "Scherzo for String Quartet," played by the Roth Quartet at the 1937 Princeton Festival of Contemporary Music; "Introduction and Nocturne for Orchestra," played by the Knoxville Symphony; "Festival Piece for Brass and Organ," commissioned for the Davidson College Fifth Fine Arts Festival; "Organ Prelude on the 110th Psalm Tune," played by E. Power Biggs on the CBS network in 1952; "Variations for Two Pianos," awarded first prize in the 1955 Composers Contest of the North Carolina Federation of Music Clubs; "Psalm 139 for Mixed Chorus and Two Trumpets," commissioned by Catawba College Chorus for its 1955 Tour Program; and, "Song of the Brook," for Women's Chorus, Violin and Piano, awarded second prize in the choral division of the 1956 Composers Contest of the North Carolina Federation of Music Clubs. Other compositions include anthems, songs and instrumental pieces. Most of Mr. Frantz' composing in recent years has been done in response to commissions for specific individuals or groups. At present, he is director of Music at All Souls Church, Biltmore, North Carolina; Choral Director at Enka High School, Enka, North Carolina; and engaged in private music teaching in Asheville, together with his wife Elizabeth, a violinist. He is currently serving as Dean of the Asheville Chapter of the American Guild of Organists.

FRED, HERBERT W. "I was born in Eveleth, Minnesota, on May 13, 1920, and began the study of music at the age of eight. Performance experiences (on clarinet, saxophone, and 'cello) included the Eveleth School Band, the Eveleth Municipal Band, the Virginia Municipal Band, the school orchestra, wind and string ensembles. My interest in orchestration and arranging began when I was in the seventh grade, and I arranged many scores for dance bands and

some for concert bands during my years in Eveleth. I attended Eveleth Junior College for two years, and transferred to Northwestern University where I earned my B.M.E. and M.M. degrees. My college education was interrupted by a tour of duty with the Army Air Forces in which I enlisted as a bandsman, in December, 1941. I was later appointed Bandleader (WOJG and CWO). After more than three years of service I returned to Northwestern University. My teaching experience includes three years as Band Director and teacher of Theory at the Evanston (Illinois) High School, four years as Band Director at the Ball State Teachers College in Indiana, two summers as visiting Professor of Music at the University of Missouri. I have served as guest Conductor at clinics in Illinois, Indiana, Michigan, Minnesota, Missouri, Virginia, and North Carolina. Since moving to North Carolina in September 1953, for the purpose of studying for a Ph.D. degree in Musicology at the University of North Carolina, I have served as Assistant Band Director at the University, and during the years 1954-1956, as Assistant Band Director of Music at North Carolina State College in Raleigh. In September 1956 I assumed duties of Band Director and Instructor of Music at the University of North Carolina. Membership in professional and honorary organizations include: Pi Kappa Lambda Fraternity, Phi Mu Alpha Fraternity, MENC, and CBDNA. My present address is 6 Hamilton Road, Chapel Hill, North Carolina.

PUBLISHED COMPOSITIONS: *Fantasy On An American Air*, *Poor Wayfaring Stranger*, and *Skip to My Lou*, 1947; *Spaixico*, *Alouetta*, and *I've Been Working on the Railroad*, 1948; *Moods Interlude*, *Spiritual Overture*, *Blue Tail Fly* and *Li'l Liza Jane*, 1949; *Cavalier Overture*, 1951; *Sea Chantey and Country Dance*, 1953; *Chop Sticks*, 1955; *Finnish Rhapsody*, 1956. Publishers: H. T. Fitzsimmons; Belwin, Inc.; Sam Fox Publishing Co.

GOLDE, WALTER. "I was born in Brooklyn, New York, and began the study of Music when I was nine, showing exceptional musical talent, due to several influences, largely that of performances at the Metropolitan as well as the Children's Concerts at Carnegie Hall under the direction of Damrosch. It was at Dartmouth College that creative talent unfolded itself prominently, for I wrote a three-act musical show for my class prom which was quite successful and which seemed to decide me in favor of a musical career. After graduation I went to Vienna, Austria, for three years, studying Counterpoint and Composition with Robert Fuchs at the Imperial Conservatory. I also studied Voice and Score Reading. Back in the United States I accompanied most of the great artists on the concert stage, including Mischa Elman, Jacques Thibaud, Pablo

Casals, Felix Salmond, Lionel Tertis, Elisabeth Rethberg, Maria Jeritza, Elena Gerhardt, Maggie Teyte, Mary Garden, Rose Bampton, Oscar Seagle, Richard Bonelli, Nelson Eddy, Riccardo Stracciari, Lauritz Melchior, and a host of others. Meanwhile, I studied Voice Production with the great William Vilonat in New York and served a long apprenticeship as a future teacher of Singing. My first song, "At Nightfall," was published by Carl Fischer in 1918 and introduced in New York by Oscar Seagle. Deems Taylor became interested in my compositions and introduced me to George Fischer, head of J. Fischer & Bro., who published a good many of my songs. Maria Jeritza brought out, "Awakening"; Nelson Eddy, "Love Was With Me Yesterday" (which both Helen Traubel and Gladys Swarthout used a good deal in concert and over the air). Elisabeth Rethberg introduced, "A Song of the Sea." In 1936 G. Schirmer brought out, "O Beauty, Passing Beauty," presented by Richard Bonelli in Town Hall, New York, as well as by the New York Philharmonic and the Detroit Orchestras. It has been used a good deal on the concert platform, principally by Leonard Warren and Frederick Jaegel. Maggie Teyte and Rose Bampton sang, "Among Shadows," in Town Hall. In 1940 I was elected to A.S.C.A.P. In 1941 Elisabeth Rethberg gave a first performance of my setting of the Forty-Third Psalm over the Mutual Broadcasting System, Alfred Wallenstein conducting. I served as President of the New York Singing Teachers Association 1944-46, as Vice President of the American Guild of Musical Artists (AGMA) for several years; on the board of the Composers, Authors Guild; Member of "The Bohemians" (New York Musicians Club) for many years, also of "The Players," and the National Association for American Conductors and Composers. Lecturer in Applied Music, Columbia University 1945-48. On the faculty of the American Theatre Wing Professional Training Program 1946-53. I have made some interesting rhythmic studies for the piano, one of which was presented in a Carnegie Hall recital by John Powell. Two of them are published by Schirmer and used in class at the Julliard School. Among compositions in manuscript are many songs as well as an orchestral work, "Barcarolle." At present I am living in Chapel Hill, North Carolina with my wife, and doing private teaching in my studio."

PUBLISHED COMPOSITIONS: SONGS: *O Beauty, Passing Beauty; Calls; Grieve Not, Who Knows? Was It You?; Prayer of the Slavic Children; Awakening; Love Was With Me Yesterday; A Song of the Sea; To An Invalid; Offering; Twenty-third Psalm; Keep Me Closer Lord, to Thee; Low, Blowing Winds; At Nightfall; Amami (Come My Beloved); Mile After Mile; The U. S. Army Engineers.* PIANO: *Two Etudes; Gargoyles, Contemplating.* Publishers: G. Schirmer, Inc.; J. Fischer and Bro.; Galaxy; Carl Fischer; Theodore Presser; Mills Music Corp.

REFERENCES: A.S.C.A.P. *Biographical Dictionary, Who's Who IN THE EAST* 1942-43, *Who's Who in Music.* Also *The Durham Morning Herald*, April, 1956.

HART, GRACE ROBERTSON. "I was born in Baltimore, Maryland, April 11, 1902, daughter of the Rev. and Mrs. B. P. Robertson. My public schooling was done mostly in Atlanta, Georgia, and in New Orleans and I began to study Piano at the age of six under our church Organist in Atlanta. My mother was a musician, so music was always stressed in the family. I later studied Piano at North Greenville Junior College and at Anderson College in South Carolina, then at Bethel College in Hopkinsville, Kentucky, where I graduated. I also studied Voice, sang in the Glee Club and was intensely interested in Harmony. My sister taught Piano at Bessie Tift College, Forsyth, Georgia, and was my constant guide and critic. My health broke down in 1922 and I was forced to discontinue my studies. I went to Brevard, North Carolina, home of my mother's people, to rest in the mountains. The following year I taught Piano and Public School Music at Barnardsville, North Carolina, near Asheville. Two summers during that time I studied Piano, Public School Music and Harmony at Asheville Normal. Soon after coming to Hickory as Mrs. W. B. Hart, I studied Pipe Organ for nine months under Professor Frederick Stanley Smith at Lenoir-Rhyne College. I also began to teach a few piano pupils at home. Later, I studied Piano for two years under Dr. Dingley Brown. I also studied Voice under Miss Cere Grathe, and later took a Correspondence Course in Harmony from the University Extension Conservatory, Chicago, for my own pleasure. In 1938 my health broke again, and I was forced to spend some time in the Western North Carolina Tuberculosis Sanatorium. When I returned home, I still had to be in bed a great deal. That was when I started composing and loved it better than anything I had ever done. When I was able I began teaching again and composing on the side, but I now teach so many pupils that I have no time for composing. I am Counsellor of the Mozart Junior Music Club, made up of my pupils. I enter pupils each Spring in the Festival and a great percentage make superior ratings. One of my students has been invited to play one of my compositions "Kitten and the Mouse" at the Breakfast of the Junior Convention of the North Carolina Federation of Music Clubs at Raleigh, April 21st, 1956. Another played my "Dance of the Snowman" last Spring at the Convention held in Hickory. I have given several programs in Hickory and nearby towns and on the radio, playing my compositions. Also, my pupils have played them for Festivals, recitals and radio programs, as have pupils of other teachers. I entered two of my songs in the Federation Composers Contest and won honors. "In the Woods," with words by my sister Mrs. J. F. Fisher of Concord, who teaches piano there, won first place in the amateur group, and "God Gave Me a Window" won second place—in 1950 and 1952. I am a Past President of the Hickory Music Club. Our son, Ramon Hart, a graduate of Davidson College, played in the band all four years there under

the direction of James Christian Pfohl. He is a member of Phi Mu Alpha, National Music Fraternity."

PUBLISHED COMPOSITIONS: *Beel Song* (Piano first grade), 1943; *Light of Faith* and *Under The Shadow*, 1943; *Dance of the Snowman*, 1954; *The Kitten and the Mouse*, 1955; *Clouds Floating By*. Publishers: Willis Music Company; Rodehenner Company; Brodt Music Company; Charlotte, North Carolina.



HOFFMAN, EDWIN MICHAEL. "In my home in Elk Point, South Dakota, where I was born February 1, 1884, I grew up to play the piano as naturally as I played games. My older sister, having studied music in Chicago, brought a definite musical standard to us. During high school and college days I essayed songs for various groups, one of which was published by National Hi-Y, New York. After I was forty, following fifteen years here and abroad in Y.M.C.A. work including eight years in Salisbury, North Carolina, I studied Piano at Berea College, Kentucky, and taught there for eighteen years. When I resigned from Berea to give more time to composition and other pursuits my friends there gave as my farewell a night of music, using my compositions. This was the second such program given at Berea. After leaving Kentucky I went to live at Last Resort at Black Mountain, North Carolina, and continuing my studies with Mrs. Crosby Adams, who with Mrs. Robert Carroll gave me courage and impetus, I worked at more serious compositions. My work for thirty years in Camp Sequoyah gave me a field for writing serious camp songs, all of which were published this spring. I won places in several local contests, and in 1946 I won four awards in the North Carolina Federation of Music Clubs contest. "Hymn For a Home," has been used in various churches and in other programs. On November 23, 1946 my "March Mock Heroic," a symphonic composition, was given by the University Symphony of Chapel Hill. And in the 1956-57 season my newest work, "Prairie Boy," a symphonic poem in four parts, will be played for the first time by the Town and Gown Symphony of Augustana College of Sioux Falls, South Dakota. Later, it is to be performed by the National Art Gallery Symphony in Washington. Much of my work has been used in manuscript form; five solos, two choruses, three piano pieces, and "Andante Tranquillo" for small orchestra have been given at various times. I am more interested in having my compositions played than in having them published, but I expect some day to make more effort at publication. As to theories, I have none save that I write as I please—in free form. My mentor, Dr. Curt Eisenburg of Vienna, says that I am betwixt romantic and modern. I love to write a melody when I can, and I like dissonance

and uninhibited harmonic structure. Mary Lindsay Hoffman is my wife, both of us Oberlin graduates. Our two children, Michael Lindsay and Jean Hoffman Stewart, were both born in Salisbury, North Carolina."

JOHNSON, HUNTER. "I was born near Benson, North Carolina, April 14, 1906. I began the study of music at the age of eleven, entered the University of North Carolina at the age of eighteen, continuing musical studies and following an A.B. course for two and a half years. Then I transferred to the Eastman School of Music, graduated in 1929 with the B.M. degree, and took graduate work there in the summers of 1930 and 1932. In 1933-35 I studied at the American Academy in Rome. Degrees: B.M., F.A.A.R. Teaching positions: I taught Theory and Composition at the University of Michigan, 1929-1933; the University of Manitoba, 1944-1947; and Cornell University, 1948-1953. Honors: Eastman Scholarship, 1928; Prix de Rom, 1933; MacDowell Fellowship, 1937; Guggenheim Fellowship, 1941 and 1954; Member American Society of Composers, Authors and Publishers. Martha Graham commissioned me to compose music for ballets, "Letter to the World" and "Deaths and Entrances." My "Suite from Letter to the World" and "Concerto for Piano and Chamber Orchestra" were recorded by Concert Hall Society, Inc. Performances of best known works: Premiere of "Letter to the World" with choreography by Martha Graham, Bennington College, 1940. Since that time there have been some three hundred performances in all the major cities of the United States, Europe and Asia. Since the premiere of "Deaths and Entrances," with choreography by Martha Graham, at Bennington College in 1943 there have been two hundred performances in the United States, Europe and Asia. There have been many performances of other works, including about a hundred and fifty of the Piano Sonata. Critical notices have appeared in *Modern Music*, *Musical Quarterly*, *Musical America*, *Time*, *Saturday Review*, *Kenyon Review*, *New York Times*, *Christian Science Monitor*, *New York Herald-Tribune* and many other publications in the United States and Europe. I have no special musical theories—I am not a twelve-tone composer or a neo-classicist. Hence I am generally classified with the American National School along with such composers as Harris, Schuman, Palmer and Mennin."

PUBLISHED COMPOSITIONS: *For An Unknown Soldier*, Orchestra, 1944; *Serenade for Flute and Clarinet*, 1945; Piano Sonata, 1948. Publishers: Valley Music Press; Music Press (Mercury Music Corporation)

REFERENCES: *Baker's Biographical Dictionary of Musicians*; Gilbert Chase. *American Music*; John Tasker Howard. *Our Contem-*

porary Composers. *Our American Music*; Claire Reis. *Composers in America*; Oscar Thompson. *International Cyclopedia of Music and Musicians*; *Who is Who in Music*.

JOYNER, BERYL. "I was born in Nash County, North Carolina, on February 14, 1929, and started piano study at the age of five. I was an honor graduate in Piano from Campbell College and had three years study in Harmony, Counterpoint and Composition under the late Dr. Dingley Brown of Hickory, two years under Dr. Harry Cooper Meredith, and four years of vocal study with Carl Stough of the Carl Stough Chorale. At nineteen I began teaching Piano at the Benvenue School where, at present, I have a class of over fifty Piano and Voice students. I enjoy writing for beginners, being especially proud of the Willis publication, *A Child's Christmas*. My third book, *Adventures in Chording*, a harmony textbook compiled as a result of years of work in the public schools, should be published this year. To me composition is emotional expression. I can always write, but my best work is done spontaneously, some of my best-selling pieces having been written in less than ten minutes. Environment has been a major feature in my work. For example, being farm born and bred, nature topics are of great interest to me. As another example, most of my creative energy during the past nine months has gone into the writing of the music for an operetta for our Senior Class, to be presented in May. School activities have exerted a powerful force upon my originality and development. I thoroughly enjoy my composition."

PUBLISHED COMPOSITIONS: *Tom Thumb March*, 1948; *Here We Go, Brown-Eyed Dolly, Jump, Johnny, Jump, Whistling Boy, Holiday March, Drifting, In My Little Canoe, Marching Fingers*, 1949; *Climbing, Our Maple Tree, Little River, A Waltz For Judy, Waltzing Ballerina, The Kite, Little Fingers*, 1950; *This Is the Night of Halloween, Flowing Stream*, 1951; *Echo and Patsy*, 1952; *One Sunny Day and Brown-eyed Dolly* (duet), 1953; *Santa Dear and In Sunny Fields*, 1954. Publishers: Theodore Presser, Ditson, Willis, Schirmer.

KOCH, LOUISE GOULD. "I was born in Augusta, Georgia, on April 24, 1890, and my piano lessons began when I was seven. I attended the "Model School" of Georgia State Teachers' College at Milledgeville and spent two years in the College Department there and one year at Horace Mann High School in New York. At seventeen I entered the University of Pennsylvania, graduating three years

later with majors in Composition and Piano. I hold a Bachelor of Music degree in Composition from the University of Pennsylvania and a Master of Music degree in Composition from the Washington Musical Institute. In 1911 I was married and moved to Kansas, where I taught music until 1942. I had my own studio and assistant teachers. For ten years I directed the Norton Music Club, which I had organized, and I lectured under the auspices of the Kansas State Music Teachers' Association describing my teaching methods. In 1942 I began work in Washington with the Army Signal Corps. After two years I joined the music faculty of Mount Vernon Junior College where I taught for six years. All three of my daughters graduated from the Woman's College of the University of North Carolina and I finally followed them to live permanently in North Carolina. Since 1950 I have lived in Greensboro, teaching Piano, Voice, and Harmony and directing Junior Choirs. For two of these years I was on the music faculty of Greensboro College."

PUBLISHED COMPOSITIONS: *Flower of Seraphim*; *Sonata For Strings*.

KREUTZER, HILDE B. "I had the good fortune to be born into a German family of music lovers (Mark Blumenberg, the founder of *Musical Courier*, was one of my father's relatives). Although listening to music since earliest childhood, I did not begin the serious study of Piano with a private teacher until I was eight years old. At the Städtisches Conservatory in Hanover I received my formal education as pianist and teacher under the direction of Professor Karl Leimer, teacher of Giesecking. I studied also several years with the Liszt pupil, Professor Heinrich Luther. After my marriage I continued my career as teacher of Piano and Theory in Germany until coming to the U.S.A. with my husband and mother in 1940. We became American citizens in 1945. While visiting friends in North Carolina, we fell in love with this wonderful state and its charming people and decided to settle down in Gastonia. My husband accepted a position with the Beaunit Mills in nearby Lowell. Recognizing my work as pianist and music educator, the German government permitted me to bring my instruments and music library to America, thus making it possible for me to open my private studio in Gastonia in 1940. Inspired and encouraged by my beloved teacher of Composition, the late Professor Ludwig Wuthmann, I have been writing piano and vocal music for many years. Only several years ago I turned to writing for children professionally. I am the teacher and counselor of the Philharmonic Junior Music Club and the Young

Pianist Club, and a member of the American College of Musicians and the Association of American Composers and Conductors. I belong also to the M.T.N.A. and the N.C.M.E.C."

PUBLISHED COMPOSITIONS: *Marbles*, 1948; *Sea Shells*, 1950; *My Piggy Bank*, 1952; *The Young Pianist*, books I, II, III, 1953; *For a Young Pianist*, book I, 1955; *For a Young Pianist*, book II, 1956; *It's Playtime*, *Little Skipper*, *Swing and Sway*, *Original Airs and Dances*, 1956. *The Young Pianist*, books IV and V will be released during 1956. Publishers: Composers Press, Clayton Summy, Theodore Presser, Heritage Music Publishers, Mills Music Publishers, Boston Music Co.

LITTLE, ALLA PEARL. Miss Little, who was born near Lincolnton, North Carolina, began the study of Piano at the age of eight and of Organ at fourteen. She began composing when she was fifteen and teaching four years later. Her earliest composition to be published was a set of five songs. Her later compositions, "Roanoke Suite" and "Trek of the Pioneers" have received national honors; the former won highest rating in a national contest of piano compositions, and the latter won over three hundred national contestants. Miss Little lives in Hickory, North Carolina.

PUBLISHED COMPOSITIONS: *Here's to the Sons of the Flag*, 1918; *Five Songs*; *Four Songs*; *Beautiful America*, 1922; *Roanoke Suite*, 1950; *Trek of the Pioneers*, 1951; *Our Carillon Bells and We'll Win*, 1952. Publishers: Willis, Brettloff and Hartel, Boston Music Co., Patriotic Music Co.

LOVE, LURA. "I was born in 1876 in an old plantation house, built by my great-grandfather's slaves, in Columbus County, North Carolina. When I was eight years old I began the study of music and loved it from the start. I loved singing in school and Sunday School, and at an early age I was playing the church organ. At seventeen I was offered a three-year scholarship in a Philadelphia school of music, and later, another music scholarship was offered to me, but I was not allowed by my family to accept either. That is a long, sad story. However, my studies were continued, with many pleasant experiences. Later, wherever I went, I would rent a piano. My first song was written on a rented piano in Florida, and for quite a few weeks I didn't let anyone see it. Neighbors heard me singing and playing, but they didn't know that both lyrics and music were mine. Schir-

mer published that first song with the title, "Song of Bethlehem." For years I lived in New York and studied Composition. I am an active member of the League of American Pen Women, and I am on the Advisory Board of the poetry magazine, *Blue Moon*, as Vice-president from North Carolina. In 1949 I won an award for a choral number, "Song of Praise," from the North Carolina Federation of Music Clubs. I feel very humble about my musical ability, for I know that it is entirely a God-given talent. In all probability, my studies as compared with my accomplishments have been more limited than those of many of my fellow musicians. I can write only under inspiration; however, my manuscripts have met the approval of the best critics. The urge to compose music and verse is as strong in me as ever, not withstanding the fact that I am now seldom able to leave my room. Here, in a comfortable chair, surrounded by my books and writing materials, many happy hours slip by while I work."

PUBLISHED COMPOSITIONS: *A Song of Bethlehem; God Speaks to Me*. Published by Schirmer.

LOVELACE, AUSTIN C. "I was born in Rutherford County, North Carolina, on March 26, 1919, and began Piano study at six and Voice at eleven. In 1939 I graduated from High Point College and I took my Master's degree in Sacred Music from the School of Sacred Music, Union Theological Seminary, New York, in 1941. Nine years later I received my Doctorate from the same school. My teachers in Composition were T. Terties Noble and Normand Lockwood and I have been composing since I was about ten. Almost all my work has been music for the church, but one orchestra work, "Chimney Rock Sketch," was written for the Queen's-Davidson Symphony at the request of James Christian Pfohl while I was teaching at Queens. This work won the North Carolina Federation of Music Clubs prize and has had several performances under Mr. Pfohl. Another major work, "Job of Uz," was written in 1948-49 for my Doctorate and is scored for chorus, soloists and small orchestra. It has received three performances. At present I am Minister of Music at the First Methodist Church of Evanston, Illinois. My wife is the former Pauline Palmer of Greensboro, and I have a daughter, Barbara."

PUBLISHED COMPOSITIONS: CHORAL: *Come Thou, Almighty King*, 1944; *O Sorrow Deep*, 1946; *Easter Paeon, I Love My God*, and *O Risen Lord*, 1947; *The Door Carol, Be Known to Us*, 1948; *Let This Mind Be In You*, 1949; *The Christ Child Lay*, 1950; *Carol of the Mother*, 1951; *Peace I Leave With You*, 1953; *God Is My Strong Salvation, How Long Wilt Thou Forget Me, Talk With Us, Lord*, 1954; *The Virgin's Plaint, What Shall I Render to My God, The Name*

of Jesus, 1955; *The Beauty of the Lord, I Sought the Lord, The Passion According to St. John*, 1956. ORGAN: *How Do I Love Thee*, 1946; *Song of Hope*, 1948; *Song of Consecration*, 1949; *Prelude to Lead Kindly Light*, 1951. SOLOS: *We Lift Our Hearts to Thee, Prayer for Communion and Wedding Benediction*, 1948. HYMNS: *Lift Up Your Heads* and the hymn tune, *Hinman*. Publishers: Brodt, Ditson, Boston Music Co., H. W. Gray, Schirmer, Fischer, Lorenz, Theodore Presser, Westminster Press, Summy, Concordia.

LOWRANCE, VIRGINIA. Miss Lowrance was born at Catawba, North Carolina, on November 28, 1905, the daughter of Mr. and Mrs. L. H. Lowrance. She studied Piano with Miss Grace Patrick of Hickory and Miss Mary Sharpe of Stony Point. She received her Bachelor of Music degree from Greensboro College, graduating summa cum laude, and taught Public School Music for several years in the Winston-Salem city schools. At present she is Organist and Director of five choir groups at the Burkhead Methodist Church, where she has served for twelve years, and is Organist and Director at the Temple Emanuel. In addition to these activities, she teaches Piano. Miss Lowrance has studied Organ with Dr. Robert Magin and Louis Potter. She has also had summer choral work with Dr. John Finley Williamson of the Westminster Choir School and with Dr. and Mrs. Clarence Dickinson of the Union Theological Seminary in New York. For the past two years she has attended the Organ and Choral Institute at Andover, Massachusetts, with classes under Carl Weinrich, Arthur Howes, Dr. Ifor Jones and Dr. Olaf Christiansen. In her musical activities she is past-president of the Mozart Club of Winston-Salem, a member of the Executive Board of the Thursday Morning Music Club, a member of the Winston-Salem Chapter of the American Guild of Organists, and a former Music Chairman of the North Carolina Congress of Parents and Teachers. Miss Lowrance lives at 302 Gray Court Apartments, Winston-Salem, North Carolina.

PUBLISHED COMPOSITION: *The Dream of Mary; A Christmas Lullaby For Voice, Harp and Organ*. Published in 1952 by H. W. Gray.

MARSHALL, ETHEL TODD. Mrs. Marshall was born in Charlotte, North Carolina, on April 22, 1888, daughter of Mr. and Mrs. John W. Todd. Recognizing his little daughter's talent, Mr. Todd began her music lessons when she was seven, and already playing by ear. Her first

teacher was Miss Annie Atkins, and she later studied under Professor Craighill, Professor Ames, and Helen Foil Beard. At seventeen she entered Presbyterian College, now Queens, as a music major under Dr. Charles R. Fisher and Professor H. F. Anderson. At twenty she began teaching and she still holds classes. Always able to play by ear and to compose tunes, she writes quickly and almost always from the piano. She began writing songs, words and music about ten years ago, and she has written several poems, some of which have been published. Mrs. Marshall has always been associated with all that is musical in Charlotte.

PUBLISHED COMPOSITIONS: *I Knew There Was a God*, 1952; *My Prayer*, 1953. Published by Bob Miller.

MILLIGAN, ROY H. Roy H. Milligan was born September 4, 1922, in New Rochelle, New York and began his study of music at the age of eleven. He received his elementary schooling at the New Rochelle public schools, and when he was in the ninth grade he won a three-year scholarship to the IONA Preparatory School in New Rochelle. He stayed at IONA for two years and graduated from the New Rochelle High School with a major in Instrumental Music. At New York University, where he also majored in Instrumental Music, he earned his B.S. degree in Music and his M.A. in Secondary Education. In 1941 Roy Milligan began serious study with Erik Leidzen in Composition, Arranging, Counterpoint and Harmony. While attending New York University he went to the Ernest Williams School of Music on a three-year scholarship. At present he is working toward a Ph.D. in Music. Mr. Milligan's first position was with the Lenoir High School Band, of Lenoir, North Carolina, in 1947. A few years later he was offered full directorship of the Mineral Springs High School Band in Winston-Salem, North Carolina. Here he remained for seven years, and under his direction the band became one of the most outstanding in the country and received many honors. In 1955 he accepted his present position as Director of Bands at East Islip, Long Island. Mr. Milligan's early writings were chiefly influenced by his first teacher, Bryant A. Minot, who inspired him to lead a musical life, and gave him every opportunity to enrich and develop his skills. His first composition to receive rewards in the form of royalties and a contract for publication was his "March Sherwood." This work won first prize in 1947, in a national contest sponsored by the Agricultural and Industrial College in Kingsville, Texas. His compositions have been currently featured by the Goldman Band, the Leonard B. Smith Band, Philco Band and the Merchant Marine Band. Three of his original works took first and second places in the North Carolina Composers Con-

test in 1949. He became a member of ASCAP in 1953 and a member of ASMA in 1952. He has won seven awards in conducting and for solo performances on the clarinet. At present, he lives on Long Island with his family. He has two sons.

PUBLISHED COMPOSITIONS: *Dreams of Karen*, 1946; *March Sherwood*, 1947; *On the March*, 1949. Publishers: Carl Fisher; Southern Music Co.; Belwin.

REFERENCES: *Musical Tempo*, 1953; *Who's Who in the Band Field*, 1955.

MILLS, CHARLES E. (1862-1955). A native of Iredell County, in the Oak Forest community near Statesville, North Carolina, Charles Mills lived for seventy of his nearly ninety-four years in Statesville, and was known to have written music as a hobby over a period from 1888 to the year of his death. His ancestors lived near Statesville, too, and his great-great-grandfather, who was also musical, was a close friend of George Washington. The manuscript for Mills' first composition is in a music cabinet that he gave to the Zeb Vance House Museum for permanent collections. Charles Mills received his education from Professor Hockett at the Cool Springs Academy. It is said that the art of reading music came to him in a flash, and that he maintained perfect pitch, reading music as one reads a book, all through his life. He recalled the poverty of his family after the Civil War, when they were unable to afford a musical instrument. But his parents organized their fifteen children into a choir, with Charles singing high tenor. His mother spoke of a frequent visitor to these singing sessions, Peter Ney, believed by many people to be Marshall Ney of France. In 1888 Mr. Mills went to Baltimore to study Voice and to learn the mercantile and textile business, and in Statesville for the next fifty-seven years he was rightly called "the man of fine linens and good music." *The Music Clubs Magazine* says of Mr. Mills in its May 1954 number, "Orchids to our oldest newest Special Member. His interest is in Hymn composition. He received a North Carolina Federation Award in Composition at eighty-nine and was presented with an honorary membership in the National Federation of Music Clubs. He has written his 'Musical Memoirs,' covering fifty years of musical service in the First Presbyterian Church." Charles Mills was the last surviving member of a group that helped to organize the MacDowell Music Club in 1906.

PUBLISHED COMPOSITIONS (now available): *Savior Like a Shepherd Lead Us*, *Jesus and It Shall Ever Be*, *My God How Endless Is Thy Love*, *Cast Thy Burden On the Lord*, *Our God, Our Help in Ages Past* (won N.C. award), *Come Unto Me and Rest* (dedicated to the memory of Dr. C. E. Raynell), *Thy Word is Like a Garden*, *Lord* (dedicated to the N. C. Garden Clubs).

MOORE, DONALD LEE. "I was born in Mooresville, North Carolina, on November 30, 1910. My education in music has been from private teachers. Since I was fifteen, I have been making attempts at musical composition, and one thing that has spurred me on was the winning of the first prize for the best song in a competition sponsored by the Federation of Music Clubs of North Carolina, in 1936. Although I was never able to find a publisher for this song, winning meant a great deal to me. The judge for the contest was the late Charles Wakefield Cadman. Before having many works published, I had performances from manuscript by the United States Navy Band and by the United States Marine Band over the major radio networks. Also from manuscript were performances by the Columbia Salon Orchestra over CBS radio, as well as many songs used by various singers over the major networks. I owe much to a former North Carolinian, Dr. Rob Roy Peery, for his criticisms and encouragement. I have no theories to offer as to composing. However, I should like to offer this suggestion to the North Carolina Federation of Music Clubs. What material rewards that composers realize from their works comes from the sale of published music. A great service could be rendered by making available to North Carolina music teachers a list of works by our native composers, with the suggestion that the teachers use as much of this material as possible. Since 1916 I have lived in Brevard, North Carolina with my wife, the former Cornelia Ratchford and our son, Donald Lee Moore, Junior. In 1953 I was elected to full membership in The American Society of Composers, Authors and Publishers, and I hold membership in the Songwriter's of America, Inc."

PUBLISHED COMPOSITIONS: SONGS: *Preach On*, 1941; *Oft in the Twilight*, 1942; *Ah, Will I Sigh*, 1944; *Silently We Bow*, 1945; *O Take My Hand and With Humble Hearts*, 1946; *Midnight and As Children May We Come*, 1947; *Come Weary Soul and I Saw the Master's Hand*, 1948; *I Come Before Thy Throne, Help Me to Be Kind, I Shall Find Peace, For My Sake Thou Hast Died*, 1949; *Rejoice, He is Risen and I Found a Flower*, 1950; *God's Perfect Way*, 1951; *Bind Thou My Heart and He Told Me So*, 1952; *If I But Touch His Garment and Dearest Lord, I Have Long Sought Thee*, 1953; *God Is More Than a Spirit, Easter Morning, Hand in Hand With God, Let Not Your Hearts Fill With Sorrow*, 1954; *Lord, If Thou My Prayer Will Hear*, 1955; *Bow Down Thine Ear, My Savior Walks With Me, Hear Us, O Father, Touch The Master's Hand, In All I Do Today, O Lovely Son of God*. PIANO: *Autumn Sunlight and Afternoon on the Green*, 1941; *Come Dance the Minuet*, 1944; *Ecstasy, By a Meadow Brook, In Lazy Spring, Shadows on the Mountains, Clouds at Sunset*, 1949; *Purple Rhododendron, Blue Patches, Of Days Gone By, In the Spring Breeze, In Starlit Night*, 1950; *White Crystal and Flirtation*, 1953; *Blues in Three Quarter Time*, 1954; *On a Summer Evening*, 1955. ORGAN: *In Peaceful Thought*, 1952; *Recessional and In the Night*, 1953; *Eventide and Palm Branches*, 1954. VIOLIN AND PIANO: *Autumn Gold*, 1949. BAND: *United We Stand*, 1932. Publishers: Theodore Presser, Galax, Lorenz, G. Schirmer, Omega, Huntzinger, Boston Music Co., Clayton Summy, Willis, H. C. Miller.

REFERENCES: *Etude*, August, 1946; *The Southerner*, May-June, 1949; *Musical Courier*, January, 1950.

NELSON, GUSTAV. Gustav Nelson was born in Boston, Massachusetts. At an early age he moved to New York City, and then to Buffalo, New York, where he began the study of Piano at the age of nine. He studied with Arnold Cornelissen—Dutch pianist and composer—until he matriculated at the Ithaca Conservatory of Music in 1926. From 1924 to 1926 he was coach and accompanist of the Buffalo Operatic Company. At Ithaca Conservatory he held eight full scholarships in piano, as well as the Master Scholarship. In 1929, while studying with Leon Sampaix, Belgian pianist and pupil of Leschetizky and for years one of the outstanding pianists and teachers of Vienna, Brussels and Paris, he won the gold medal in competition with other pianists at the Conservatory. Subsequently, he studied with Oscar Ziegler, Swiss pianist. His undergraduate work in Theory and Composition was with Dr. Wallingford Riegger, contemporary "neo-classic" composer. After touring the Southwest as a pianist under management of Educational Artists, Inc., he returned to Ithaca College where he earned the B.S. in Music degree in 1931. In 1938 he received the Master of Music degree from Northwestern University. For nearly a decade he was Director of Music in the schools of Erie, Pennsylvania where he also directed the Bethany A Capella Choir and further developed interest in Composition. He then became Head of the Music Department of Penn College, Iowa, and later joined the music faculty of Stephens College. In 1947 he went to Greensboro, North Carolina, to be Dean of the School of Music, Greensboro College. Among Nelson's early compositions are concert versions of "The Star Spangled Banner," "America, the Beautiful," Luther's "A Mighty Fortress Is Our God," and an original "Benediction" for unaccompanied chorus. Other works are "Dear Lord and Father of Mankind," "Not What My Hands Have Done," "O, Vermeland," "Come, Thou Almighty King," "Crown Him With Many Crowns," and "Glorious Things of Thee Are Spoken." In the Summer of 1955 a choir of three hundred and fifty voices at the University of Michigan sang his "O, Christians Leagued Together." Among his works for piano are two-piano settings of Schubert's "Hark, Hark, the Lark!" and "The Erl King" which have received warm response in performances. Gustav Nelson has served as Dean of the Guilford County Chapter, American Guild of Organists and has been on the state and Greensboro boards of the North Carolina Symphony Society. At present, he is president of the Guilford County Chapter. He has also been active in the Greensboro Opera Association and directed the first Greensboro performances of Weill's "Down in the Valley" and Pergolesi's "The Maid as Mistress." At Greensboro College he directed performances of Gluck's "Orpheus." He is a member of Oracle (honor society, Ithaca College), and Pi Kappa Lambda (National Honorary music fraternity). At present Gustav Nelson and his wife live in Greensboro. In addition to appearances as a piano recitalist, he maintains private piano studios in Greensboro and Madison. Since

1953 he has been minister of music at the First Lutheran Church, Greensboro.

PUBLISHED COMPOSITIONS: (All published by Flammer's): Concert versions of *The Star Spangled Banner* and *America, the Beautiful* in 1941. *Dear Lord and Father of Mankind*, 1946. *O, Vermeland*, 1946. *Come Thou Almighty King*, 1952.

REFERENCES: *Who's Who in the South and Southwest*, *Biography of American Scholars*, *Music and Dance in the Southeastern States*.

NORDEN, LAURA HOWELL. "I was born and bred in Wilmington, and I studied Piano and Violin with Wilmington music teachers. Further studies included one year at Flora MacDonald, four years at Salem where I received a Music Diploma in Violin. I studied Composition at Columbia University under Rossetter G. Cole for one summer and taught for a while in the Salem College School of Music. I have maintained my own music studio for years in Wilmington. After marriage to Eric Norden, a native of Sweden who had settled in Wilmington to practice engineering, I did graduate work at the Chicago Musical College and received the Degree M. Mus., majoring in Theory and Composition, studying Composition under Wesley La Violette and Violin under Leon Sametini. Much of my musical activity since marriage has centered around the Federation of Music Clubs. I have served for many years as member of the State Board in varying capacities, as well as serving my own club twice as President. I believe that I hold a rather unique record of having been a state President and local President simultaneously. While I have a number of unpublished compositions, my only claim to fame as a published composer rests on the little, 'Simple Grace,' which it was my joy to write for the North Carolina Federation of Music Clubs. However, my 'Tango Triste,' for violin and piano won a handsome cup in one of our state contests. As a writer rather than composer, I have two published books, *Just About Music*, which is a compilation from my column, 'Music Comment,' of fourteen years duration in the *Charlotte Observer*, and *On Upward Flight*, a book of verse. My main musical joy in recent years has centered around the Norden String Quartet in which I play the viola, using a beautiful seventeenth century instrument of my own. For years I have also labored, sometimes satisfyingly and sometimes with frustration, as organist and choir director in Wilmington churches."

REFERENCES: *Who's Who in Music*.

OGLE, LOUISE GODFREY. "I was born in Knoxville, Tennessee, March 8, 1892 and began the study of Piano when about eight years old with an aunt, Bessie E. Godfrey, A.A.G.O. My musical education was chiefly under private teachers of national reputation—A. K. Virgil, A. L. Manchester, Mrs. Crosby Adams, Dr. Guy Maier, and others. I studied Public School Music at the Summer School of the South, University of Tennessee (1911-13) and began teaching at the Park City High School in Knoxville. Later I obtained a diploma from the Extension Department of the Sherwood Music School after marrying Ernest A. Ogle in 1914 and coming to Asheville, North Carolina, to live. My first creative work published was in the 1908 *Sequoyah* of Central High School where I served as class musician, poet, and composer of the class song of the 1911 Graduating Class. Soon after my first piece, 'In the Park,' was published by the Willis Music Company in 1928 I was invited by Mr. Gustave Schirmer to submit pieces for an Educational Service published by the Boston Music Company. I have been President of the Asheville Music Club, Asheville Branch of N.L.A.P.W., and North Carolina State President. I am a member of the Musicians Club of America, the American Musicological Society, the National Guild of Piano Teachers (Faculty member and Audition judge), and I belong to the Central Methodist Church of Asheville. My most recent publications are, 'Mother's Lullaby' (1953) and 'Dance with Me' (1954) by Century, 'Little Indian Scout' (1953) by Musicord Publications, 'The Winding Brook' and 'Ghosts and Goblins' (1954) by Schroeder & Gunther, and 'Dancing with the Breeze' (1955) by Willis"

PUBLISHED COMPOSITIONS: PIANO: *Roguish Little Sunbeams, Lords and Ladies Gay, The Laughing Brook, Valse Charmante, Scented Flowers; Menuetto from Sonata, Opus 2; On a Rocking Horse, On Tip-Toes, Listen to the Waterfall, Trees at Night, Spring Magic, Swiss Chime Clock.* SONG: *Reminiscence.* ANTHEM: *My Voice Shalt Thou Hear.* ORGAN: *Unto Thy Holy Hills, Interlude in D Flat, Song of Hope and Adoration, Evensong.* Publishers: Boston Music Company; Theodore Presser; Arthur P. Schmidt Co.; Oliver Ditson; Clayton Summy; Schroeder and Gunther, Inc.; G. Schirmer; Lorenz; Willis Music Co.; Mills Music, Inc.

OVERHOLT, CHARLES E. "I was born in Sheldon, Iowa, on January 18, 1889. Shortly thereafter my parents moved to Burlington, Iowa, where I spent my childhood. I began the study of Violin and Piano at an early age, and almost as soon as I could reach the piano keys I began 'making up' my own piano pieces. My parents were both musical, and my father was in the piano and organ business. I graduated from the Chicago Musical College in 1910, winning gold medals in Violin and Composition for the highest average grades.

Later I earned a degree in Music education at Illinois Wesleyan University. I began teaching as Head of the Violin Department and teacher of Harmony at Simpson College in the fall of 1910 at the age of twenty-one. Later I served as Director of Music Education in the public schools of Summersville, Missouri; Birch Tree, Missouri; and Butler, Missouri; and as Director of Orchestras and String Ensembles at Arsenal Tech in Indianapolis, Indiana. While in Indianapolis I also served as Minister of Music in the Grace Methodist Church. For a number of years, Mrs. Overholt and I operated the Overholt Studios in the Ozark country, in West Plains, Missouri. We were attracted to Western North Carolina by the beauty of the mountains and the favorable climate and moved to Asheville in 1952. At present I am serving as Head of the Piano Department in the Lewis Piano House and as Manager of the Piano Service Department. While in West Plains I served two terms as President of the West Plains Music Club. I am now a member of the Asheville Music Club, and I am a member of the Phi Mu Alpha (Sinfonia) Fraternity and of the Asheville Chapter of the American Guild of Organists."

PUBLISHED COMPOSITIONS: ORGAN: *Idylle*, 1927; *Chansonette*, 1929; *At Prayer* and *Postlude in F Minor*, 1931; *Faith*, 1946; *Altar Flowers*, 1951; *An Altar Bouquet*, 1952; *Contemplation*, *Simplicity*, and *Joy of Spring*, 1954; *Reverie*, 1955; *Repose* and *Song of Peace*, 1956. PIANO: *Variations*, *O'er Hill and Dale*, *Preludes 1, 2, 3, and 4*, *Melodie Romantique*, 1927; *Red Bird March*, *Indian Dance*, and *Regimental Parade*, 1928; *March of the Goblins*, *The Humming Bird*, *Pond Lilies*, 1929; *Parade of the Robins*, *Lilac Blossoms*, 1930; *In a Chinese Garden*, 1933; *Prelude and Waltz*, and *Autumn in Barcelona*, 1934; *Toward Evening* and *October Oaks*, 1935; *The Happy Ranger* and *Sparkling Spray*, 1937; *Peggy*, 1940; *A Small Landscape* and *Nandina*, 1943; *Chansonette*, 1947. VIOLIN: *Chanson d'Amour* and *Chansonette*, 1947. Publishers: Presser, Perry, Lorenz.

REFERENCES: "A Favorite Composer," *Etude*, January 1937; *Portraits of the World's Best Musicians*, Theodore Presser Co.



PEEK, RICHARD M. "I was born in Mason, Michigan, on May 17, 1927. I began piano lessons at the age of nine, and organ lessons were begun at sixteen with Helen Sholl then Organ Instructor at Michigan State University. This led to a scholarship to the same school and ultimately to a B.M. magna cum laude in 1950. This period marked my first formal training in Theory and Composition, although I had been composing from my early teens. After a summer at Juilliard studying Organ with Vernon de Tar and Counterpoint with Bronson Ragan I began work on a Master of Sacred Music at Union Theological Seminary at New York. My work there

in Composition was with Harold Friedell, and there also I met my wife, Betty Lankford Peek. After graduating in 1952 we were married and started work in Charlotte. We chose North Carolina as our home first of all, because we liked the cultural and social advantages offered; and secondly, the deep religious convictions and opportunities for growth; and finally, the pleasant climate. I am presently a candidate for a Doctor of Sacred Music degree from Union Seminary in New York, and my composition work in this regard has been with Normand Lockwood and Wallingford Rieggar. Important performances of my compositions include the television première of a Christmas anthem, 'The Angel Gabriel,' over WBT-TV in December of 1955, the performance of a 'Fanfare' for organ by Charles Heaton in a recital at St. Bartholomew's Church in New York the same month, and the first performance of a 'Scherzo' and a 'Fugue' for organ which I played in a recital at St. Paul's Chapel, Columbia University, August 1954. Large works in manuscript include a cantata, 'Saint Stephen,' for soloists, choir, and orchestra (1953-56) and a 'Toccata for Organ' (1951). For the season 1954-55 I was elected Dean of the Charlotte Chapter, American Guild of Organists. Regarding my ideas about composition, I feel that we live in a modern age and that no valid composition technique should be overlooked by the contemporary composer. I believe that counterpoint is the solid rock upon which the composer must build, but new devices such as additive rhythms, exotic scales, and even the twelve-tone row must all be evaluated by the present-day composer. I am at present organist and choir director of Covenant Presbyterian Church, Charlotte, North Carolina, and my wife is my associate. Our music program includes five choirs with two hundred voices and a magnificent organ."

PUBLISHED COMPOSITIONS: *Righteous Joseph*, 1952; *Now Glad of Heart Be Everyone*, 1953; *Be Thou My Vision*, 1954; *Our Father, Thou in Heaven Above*, and *The God of Love My Shepherd Is*, 1956. Publishers: Canyon Press, E. C. Schirmer, J. Fischer and Bros.

REFERENCES: *Choral and Organ Guide*, October 1954; *Choral and Organ Who's Who*, 1956.

PEERY, ROB ROY. Mr. Peery was born in 1900 in Japan, the son of the Reverend and Mrs. Rufus B. Peery, missionaries to that country. He came to North Carolina and taught for several years at Lenoir-Rhyne College in Hickory and at Catawba College, Salisbury. His earliest composition was done while living in Salisbury. Mr. Peery received his A.B. degree from Midland College, Fremont, Nebraska, and the Bachelor of Music degree from Oberlin Conservatory, Cin-

cinnati, Ohio. Later he went to Union Theological Seminary in New York where he studied composition with Rubin Goldmark. From Catawba College Mr. Peery joined the staff of the Theodore Presser Company which he served for many years as Director of Publications. He now holds a similar position with Lorenz Publishing Company of Dayton, Ohio. While he published many earlier compositions for voice, piano and violin, his most serious work has been with sacred music, including a number of sacred solos and anthems. Mr. Peery's brother, Donald, has for several years been a member of the music faculty of St. Mary's School and Junior College in Raleigh, North Carolina.

PUBLISHED COMPOSITIONS: *Glory to God, The Empty Tomb, God Shall Wipe Away All Tears*. Publishers: Whitmark, Lorenz, and Schirmer.



PFOHL, BESSIE WHITTINGTON. Mrs. Pfohl was born on July 28, 1881, at East Bend, North Carolina. From earliest childhood music held sway in her life, and before she could reach the pedals on the little reed organ she sat on her mother's lap and played while mother pedaled. She says, "My first music lesson I can't recall, for always music has seemed a part of my life. Salem College in Winston-Salem, North Carolina, is my alma mater. I received my diploma from the Music Department in Piano in 1898, and the A.B. degree in 1899, and graduated in Pipe Organ in 1917. In 1901 I was married to John Kenneth Pfohl, now Bishop of the Moravian Church. For eighteen years I served as Organist and Choir Director of the Home Moravian Church where my husband was pastor. I organized and directed the first Junior Choir in North Carolina and gave much time to memory contests among Juniors. My first teaching experience was at Clemmons, North Carolina, where I started the Music Department at Clemmons School. My future husband, Dr. Pfohl, was then principal of the newly formed school. Employed as his music teacher, I have been teaching since that time. My finest group to instruct, however, have been the six children given to bless our home—all of whom were musical and were given their first lesson by Mother. Three of them chose to become professional musicians: Ruth, graduate in Harp at Juilliard School of Music, and formerly harpist with the University of Michigan Little Symphony; Donald (deceased), Director of Music, Wake Forest College and graduate of the University of Illinois; and James Christian, graduate of the University of Michigan, formerly Director of the Music Department of Davidson College, now Conductor of the Charlotte Symphony, the Jacksonville Symphony, Founder and Director of Transylvania Music Camp and Brevard Festival, Brevard, North Carolina. All

six loved music and played instruments; so a family orchestra was formed, and in 1929 the family was invited to attend the National Federation of Music Clubs at its Biennial Convention, held in Boston, and were presented with a silver loving cup, having been chosen as the 'Most Musical Family in America.' Let me say that a great lesson of cooperation can be learned when you have an orchestra in your own family. North Carolina has always been my home, and I have served in many capacities: President of the Thursday Morning Music Club, President of the Winston-Salem Branch of the American Guild of Organists, President of the North Carolina Federation of Music Clubs, Hymn Society of America, Provincial Junior Choir School, State Chairman of the Advance of American Music for Daughters of the American Revolution, and now serving as National Hymnology and Hymn-of-the-Month Chairman of the National Federation of Music Clubs. In 1924 I was awarded the Duncan Cup by the North Carolina Federation of Women's Clubs for 'The Lightwood Fire.' I composed music for a hymn used by Daughters of the American Revolution. An anthem, 'Church Rejoice,' will soon be released for publication. Music to me has always been a part of my life, and from my early childhood I found myself eager and hungry for more of this gift of God to man. Just here let me pay tribute to my mother and father, both lovers of music—my lullabies were hymns of the church and ballads of that day. There was no hesitancy on what I wanted to become as was the case with the Southern poet, Sidney Lanier, who seemed to have trouble deciding between music and poetry. However, I feel very much as he when he is quoted as saying, 'I have an extraordinary musical talent, not boasting, for God gave it to me.' God gave me the talent, and in my home church, community, and state I have tried to use it for His glory."

PUBLISHED COMPOSITIONS: *A Trilogy of Southern Lyrics*, Brodt Music Company.

REFERENCES: *American Women*, The Official Who's Who Among the Women of the Nation, 1935-36, Durward Howes, editor.



POTEAT, EDWIN McNEILL, JR. (1892-1955). Dr. Poteat was born in New Haven, Connecticut, the son of Edwin McNeill Poteat who was originally from Yanceyville, North Carolina. His mother was Haley Gordon from Boston, Massachusetts. When he was a child the family moved to Philadelphia, and at this time he began piano lessons with a private teacher. When his father became President of Furman University he studied singing with a private teacher in Greenville, South Carolina. He also continued his study of music in the Depart-

ment of Music of what was at that time the Greenville Woman's College, and he played the pipe organ. Dr. Poteat received his education at Furman University and at the Southern Baptist Theological Seminary in Louisville, Kentucky. He was a missionary to China for eleven years, two years of which he spent teaching at the University of Shanghai. He held two pastorates in America—at the Pullen Memorial Baptist Church in Raleigh from 1929-37 and 1948-55, and at the Euclid Avenue Baptist Church in Cleveland, Ohio, from 1937-1944. He was President of Colgate-Rochester Divinity School 1944-48 and received the degree of Doctor of Divinity from Forest College, the University of North Carolina, Duke University, Hillsdale College, and the L.L.D. from Colgate University. A number of religious books and two books of poetry have been published. He married Wilda Hardman of Commerce, Georgia, in 1917 and had a son, William, and two daughters, Elizabeth and Haley. Music in most of its forms was a source of pleasure to Dr. Poteat, but his greatest interest was in the contribution it could make to church services. During his latter years he spent much time arranging worship services, and he composed a number of responses and introits to be used in such services. Some of these were published, and others were used by the church choirs where he served as minister.

PUBLISHED COMPOSITIONS: *In the End of the Sabbath*, 1938; *Jesus, Thou Joy of Loving Hearts*, 1940; and *Indifference*, 1942. *Light of the World*, a hymn, and the following Responses appear in the hymnal, *Christian Worship* (1949, Judson Press): *Gloria Patria*, *O Thou Eternal and Ever Present Spirit*, *Ask and It Shall Be Given You*, *Open Thine Eyes*, *Give Ear Oh Shepherd of Israel*, *Bow Down Thine Ear Oh Lord*, *The Duke Benediction*, *The Evans Benediction*, *Nunc Dimittis* (Euclid Response.) The hymn, *Eternal God Whose Searching Eye Doth Scan*, which was used at the First World Council of Churches in Amsterdam is in *At Worship* (1951, Harper). Publishers: G. Schirmer, Inc., Hall and McCreary.

RANDOLPH, ORA HUFFMAN. "I was born at my father's ancestral home in Hickory, North Carolina, and began the study of music when I was eight. After graduation and until my marriage in 1909 I did private teaching in my studio and taught for two years at Claremont College, a local school for girls. I attended Lenoir-Rhyne College; studied Piano and Voice at Elizabeth College, Charlotte, North Carolina, a privately endowed four-year college where I received the B.M. degree in Piano; graduate student in Piano and Voice at Cincinnati Conservatory of Music, Cincinnati, Ohio; student in Pipe Organ at St. Mary's College, Raleigh, North Carolina. In 1923 when I was Chairman of Music in Public Schools, North

Carolina Federation of Women's Clubs, I secured the interest and cooperation of Miss Hattie S. Parrott, Supervisor of Elementary Education, North Carolina Department of Public Instruction, in jointly organizing a state-wide Music Memory Contest which we later developed into the State Music Appreciation Course and the State Music Achievement Contest. During the years 1923-1926 my interest was aroused by the many requests coming to the Music Department for printed copies of, 'The Old North State.' Finding that no uniform copies of the song were available, I collected manuscript copies of the various ways in which it was sung throughout the state and arranged the music in the form in which it was most commonly sung in 1926. My arrangement was first printed by the State Department of Public Instruction. In 1927 the General Assembly legally adopted, 'The Old North State' as the official song of the State of North Carolina. My present home is in Raleigh where I have lived since 1920, the year my husband accepted a professorship at North Carolina State College. Our daughter is married and lives in New Mexico. I am now and have been for a number of years organist at Holy Trinity Lutheran Church, Raleigh. I have been active in various musical organizations—Chairman, Music Department, Raleigh Women's Club 1921-23 and 1933-35; Chairman, Music in Public School, North Carolina Federation of Women's Clubs 1923-24; State Chairman of the Music Department, North Carolina Federation of Women's Clubs 1924-26; President of St. Cecilia Choral Club, Raleigh 1939-40; Corresponding Secretary, Raleigh Music Club, 1940-41; Member of the Board of Directors, Raleigh Civic Music Association 1930-44; Corresponding Secretary, American Guild of Organists, North Carolina chapter 1950-51; President of the North Carolina State College Woman's Club, 1925-26; Editor of 'Music Notes,' *Raleigh Times*, Raleigh, North Carolina, 1927-28."

RICHARDSON, DON (1878-1953). Don Richardson was identified with music in Charlotte and New York for more than fifty years and has many compositions to his credit, both published and unpublished. "Athene," "Betty Lee," and "Aunt Patsy" were among the most popular. Born in Clinton, North Carolina, the son of Judge Milton Richardson and Susan Powell, he showed an aptitude for the violin at the early age of six and fashioned his first instrument out of a cigar-box. He was best known as a violinist and orchestral director but knew and played many other instruments. He instructed in violin and piano and taught over three thousand pupils in North and South Carolina. He did concert work, made phonograph records and directed orchestras, chiefly in New York. His reputation was

wide-spread, and he filled many notable engagements. Mr. Richardson studied at the University of North Carolina (1895-97) and later with Henry Appi, great Netherlands violinist, and later with Guide Musin, Director of the Royal Conservatory of Liege, Belgium. To quote from Musin, "I consider Don Richardson one of the brightest talents in America. An enthusiast to the core, intellect and musical intelligence of the highest order. A violinist and orchestral conductor of wide experience." Don Richardson inaugurated Summer Music Camps in North Carolina, the first having been held at Queens-Chicora College in 1939. This school was endorsed and accredited by the State Board of Education. Other camps were subsequently held at Brevard College. He also organized and directed Charlotte's first symphony orchestra, rehearsals and concerts having been held at the Charlotte Chamber of Commerce. Richardson held membership in the American Society of Composers, Authors and Publishers. He lived to be seventy-five years old, and ten years before his death he retired from teaching and performing and devoted his time to his organ and piano and business. He was referred to as the "Mr. Music" of Charlotte.

PUBLISHED COMPOSITIONS: *Athene Waltz, Palmetto Hop, Limber Jack, Betty Lee Waltz, Line Up for Uncle Sam, Aunt Patsy, Zum*, 1917. *Reverie, Nik-O-De-Mus, Novelette*. Publishers: Shapiro, Bernstine Co.; Waterson, Berlin, and Snyder; Harold Flammer; Jos. W. Stern; G. Schirmer; Leo Fiest.

RIKER, FRANKLIN. Franklin Riker was born in Vermont in 1876. He came to North Carolina many years ago and has made his home in Statesville.

PUBLISHED COMPOSITIONS: *Song of the Sea, Beloved, His Little Feller, The Lord Our Righteousness, Create in Me a Clean Heart, Peace I Leave with You, Acquaint Now Thyself with God*, Publishers: G. Schirmer, Inc.; Oliver Ditson Co.; Theo. Presser Co.

ROBERTSON, HOPE THOMSON. Mrs. Robertson has written over forty songs for children and forty pieces for adults in collaboration with her daughter, Hope R. Norburn, who wrote the lyrics for "Melodies for Moppets" and "Tunes of a Family Team." Her first composition was "Sapphire March," and Sigmund Spaeth wrote her an encouraging letter upon hearing it. Born in Cincinnati, Ohio, in 1883, Mrs.

Robertson studied at the Cincinnati Conservatory of Music with Douglas Boxall and later studied Composition with Mr. Edwin Gershefski, Dean of Music, Converse College, Spartanburg, South Carolina. She led a most active life before she began composing in earnest, participating in sports and community activities. She organized the first Parent Teacher Group in the Asheville City Schools and helped start the Little Theatre there. In 1931 she was president of the Wednesday Morning Musicales, later to become part of the Asheville Music Club. She has four children living.

PUBLISHED COMPOSITIONS: *Melodies for Moppets*, published after 1941 by Mills Music Company; *Thunder Wagon*, *Daddy's Beard*, *Rain Drops*, *The Clock*, *Pop Corn*, *Magic Lamps*, *Mystery*, *Sea Children*, *Beneath the Umbrella*, *Air Castle*, *Bees*, *Jolly New Moon*, *Tears*, *Nature's Wardrobe*, *Chug Along Choo-Choo*, *Woodland Feast*, *Little Brook*, *Golden Light*, *Fun in the Ocean*, *Man in the Moon*, *Flame Fairies*, *Bubbles*, *Song of the Kitchen*, *Vanity of Trees*, *White Butterflies*, *The Rainbow*, *Fun in the Tub*, *Gravity*, *Puzzle*, *The Sun and the Sea*, *Scary Bear*, *Stuff of Dreams*, *Sky Games*, *Garden Friends*.

SAVAGE, DELOISE. Mrs. Savage, now a resident of Washington, D. C., is a native Tar Heel. Born in Greenville, North Carolina, in 1882, she received her earliest musical training from a man she terms, "the world's best teacher"—her father. At the early age of seven she was taught the intricacies of the violin and otherwise obtained a liberal education in the field of music from her father who directed his own brass band and concert orchestra. After only seven years of intensive study, she was accepted into her father's orchestra in the enviable role of first violinist. Mrs. Savage pursued her musical education at Meredith College, where she was a student of Voice and the advanced Violin. Following the conclusion of her study at Meredith, Mrs. Savage devoted her time to tutoring students of the violin in Greenville, North Carolina., an endeavor at which she was more than mildly successful. Near the beginning of World War II, Mrs. Savage began to cast a serious eye on the field of composition; prior to this time she had dabbled slightly with fragments of tunes that seemed to flow from her fingers, but it was not until she received encouragement from Mrs. R. L. Wilman, President of the Music Club of Greenville, that she began to put her work on paper. Her first successful composition, and one that has remained her favorite, is the tender and poignant ballad entitled, "At Dusk." Having composed this song while still a resident of North Carolina, Mrs. Savage had taken up residence in Washington, D. C., her present home, when the song was published by The Liberty Bell Network and put on the music stands in Washington, D. C. It was not long

before, "At Dusk," had found its way to many performances. The Clinton Maryland Civic Orchestra, the Gault Ensemble of Washington, and the Ancient Instruments Society of Washington contested for the première of this song; they all eventually featured it on several programs with marked success. Later it was also recorded by the Circle Recording Company. In addition, Mrs. Savage has composed three other numbers—"Love's Eternity" (1949), "Fight for Freedom" (1950), and "Tears" (1952). Mrs. Savage's march was arranged and performed by the United States Army Band at Governor's Island, New York. The other compositions have been recorded and performed by concert artists in and around the city of Washington, D. C. At present Mrs. Savage is working on additional pieces, as it is her intention to compile an album of ten compositions.

SCHINHAN, JAN PHILIP. Jan Schinhan was born October 17, 1887, at Vienna, Austria, son of Adolph and Hermine (Ueblein-Stein) Schinhan. Elementary and High School at Regensburg, Bavaria, (Germany). Graduated from Churchmusic School at Regensburg; studied under Dr. F. X. Haberl; Dr. H. Bäuerle, Dr. Jos. Weinmann, Professor Joseph Renner, Jr., and Mich. Haller. Academy of Music at Munich, Bavaria, studied with Fel. Mottl and Fred. Klose. Came to the United States October 10, 1913. Education: A.B. '31; M.A. '33, University of California. Spent one year 1933-34 at University of Vienna in study and research. Returned to U. S. fall of 1934 and was Dean's scholar at Columbia University (1934-35). Married (1st) Camilla von Egloffstein, July 12, 1915; one son, Philip Camille. Married (2nd) Elizabeth Logan of Blacksburg, S. C., December 22, 1949, daughter of George and Alma Logan. Experience: Opera Conductor, Germany, 1911-13; U. S. October 1913-15. Private Teaching, 1915-25. Head of Organ Department, San Francisco Conservatory of Music under direction of Ernest Block, 1925-33. Organ Soloist for San Francisco Symphony 1930-33. Appearances under Alfred Hertz and Bernardino Molinari. Guest Organist at Palace of Legion of Honor, 1924-33. Appointed Assistant Professor of Music, University of North Carolina at Chapel Hill, 1935. (Summer). Associate Professor, 1942; Professor of Music, 1946. Organ Recitals at University since 1935. Director of Institute of Folk Music, University of North Carolina. Member: American Musicological Society; MLA; American Anthropological Association; AAAS; MTNA; N.C. Folklore Society; American Folklore Society; International Folklore Society A.G.O.; American Renaissance Society; Phi Mu Alpha. Recipient: First Prize and Silvercup for sacred choral composition, awarded by National Federation of Music Clubs, 1940. Board Mem-

ber of N. C. State Symphony; Chairman of judges for the Edw. Benjamin Award for orchestral compositions (\$1000.00). N. C. State chairman of Student Composition Contest and N. C. State chairman of examiners, Jr. Festivals of N. C. Federation of Music Clubs. Contributor to *Southern Folklore Quarterly* and *Neue Zeitschrift für Music*. Author: "The Music of the Papagos and Yurok," (being published). Editor of volume IV (1 & 2) of the Frank C. Brown Collection of North Carolina Folklore, (containing over 1200 songs), being published by Duke University Press. Compositions: "String Quartet"; "Piano Quintet"; over 80 songs, also anthems. Hamadryad Song for tenor and orchestra. Numerous of these have been performed in Europe and United States. Two are published by Brodt Music Co., Charlotte, North Carolina.

REFERENCES: *World Biography*; *Directory American Scholars*; *Who's Who in the South and Southwest*; *Who's Who in American Education*; *Who Knows—and What*, and others.

SIMPSON, CARRIE-LEWIS. "I was born in Elm City, North Carolina, daughter of Burlle Henry Barnes and Carrie Goddin Crafton Barnes. My mother died when I was a baby, leaving my brother and me to be brought up by our aunt, Mrs. John T. Sharp, who gave me my first music lesson on a toy piano when I was five. I was named for my mother's brother, a violinist. My childhood summers were spent with my father and grandmother on their plantation in Wilson County, where I was first inspired to write poetry. My book, *Picture Poems*, has recently been accepted by Vantage Press, and is in process of publication. I was educated at St. Mary's Junior College in Raleigh, North Carolina, majoring in Piano and Voice. While I was a student at St. Mary's I met the young architect, Frank Buchanan Simpson, and we were married a year later. We have two daughters, Frances Barnes and Carrie Ann (Mrs. James A. McLean). After I was married I continued to study Voice at Peace College and at St. Mary's, and at the initial performance of the North Carolina Composers Program, on WPTF, in 1929, I sang three of my first compositions. In 1930 I began additional voice training with composer-pianist Frank La Forge, in New York. I became seriously interested in musical composition and was greatly encouraged by Mr. La Forge and my father-in-law, the late Dr. John A. Simpson, a musician and composer. From 1927 to 1932 I was church soloist, and sang on the radio and in concert. I began teaching Voice in 1933 and taught in my private studio for seventeen years. For five years I was affiliated with the United Arts Institute. I have received awards for: 'Til Morning Light,' 'Winter's Morn,' 'I Will Lift Up

Mine Eyes,' and 'A Lullaby,' in the North Carolina Federation of Music Clubs composition contest, Professional Division. The Martha Davis cup was given to me by the Music Department of North Carolina Woman's Clubs for 'My Canary's Last Song,' and 'Your Serenade Sublime.' And I won the Kitty Poole Johnson tray for 'The Lord Is My Shepherd.' I am Episcopalian, a member of the Raleigh Woman's Club, the Raleigh Music Club, and the North Carolina Poetry Society. Our address is 2607 Vanderbilt Avenue, Raleigh, North Carolina."

PUBLISHED COMPOSITIONS: *Embers of Love and Southern Lullaby*, 1940; *Victory Marching Song*, 1942; *When the Dawn Breaks Through*, 1944; *Only Angels Looking On*, 1948; *My Canary's Last Song*, 1952. Publishers: Edward B. Marks, Joseph Carlton, G. Schirmer.

SIMS, ALMA JUMPER. "I was born Alma Gertrude Jumper on August 18th, 1887, in Columbia, South Carolina. I began the study of piano at the age of eight with private teachers and later had a course in Keyboard Harmony at Columbia College, Columbia, South Carolina. Algie W. Sims and I were married November 4th, 1905. We have four sons, two daughters and thirteen grandchildren and we celebrated our Golden Anniversary last year. I was pianist in several orchestras in Columbia, and did professional work for fifteen years, accompanying many celebrities. I also play the pipe organ and was with the Paramount Company several years during the silent film days, having played the first silent films in Columbia. We moved to Baltimore, Maryland in 1922 and I made my debut on radio there in 1926. In 1928 we moved to Atlanta, Georgia, and my son Glenn and I had a radio program from WSB. He was known as Atlanta's Young Baritone, as he was nineteen years old. My husband's business as a manufacturer's representative prompted our move to Charlotte, North Carolina, in 1935. Soon after moving here I studied Piano at Queens and decided to try composing, having improvised for many years. My composition, 'Our Franklin D. Will Keep the Key,' was accepted by the Democratic National Committee and played at the Convention in Chicago. Mrs. Eleanor Roosevelt has placed it in the library at Hyde Park as a tribute to her beloved husband. The number was published by Zimmerman and Son in Cincinnati, Ohio, in 1940. Another composition, 'South Carolina (That's Home Sweet Home to Me),' was registered in 1937 and published later by the Nordyke Publishing Company, Hollywood, California. I have others registered and have received favorable comments. I write under the name of Alma Sims. I am an active

member of the Charlotte Music Club and the Charlotte Woman's Club. I was Chairman of Treble Clef Music Department of the Charlotte Woman's Club in 1942 and arranged the First Community Sing on February 15, 1942, given in Charlotte for the Soldiers from Morris Field, World War II."

PUBLISHED COMPOSITIONS: *Our Franklin D. Will Keep the Key*—Zimmerman. *South Carolina (That's Home Sweet Home to Me)*—Nordyke.



SMITH, FREDERICK STANLEY. "Born in Chambersburg, Pennsylvania, May 21, 1890, I began the study of music on a parlor reed organ when I was ten. In 1906 I went to Lebanon Valley College, Annville, Pennsylvania, to take music and to study for the ministry. Graduating in Music in 1910, I decided to make it my profession. I began teaching in Sugar Grove, Pennsylvania, in 1910, and in Rio Grande, Ohio, in 1912. From 1914 to 1928 I played the organ in churches and theatres in Hagerstown, Maryland; Wilmington, Delaware; Philadelphia, Jenkintown, and Edge Hill, Pennsylvania. I taught in Beaver College, Jenkintown, during this time. From 1928 to 1932 I served as Dean of Music at Lenoir-Rhyne College, Hickory, North Carolina, and was Organist-Choirmaster at the Presbyterian Church in Statesville. I then moved to Pinehurst and Southern Pines where I taught Public School Music and played in the Episcopal Churches, (1932-1938). Later, I moved to Raleigh where I am living at present with my family, maintaining a private music studio, and where I am interim Organist-Choirmaster at Christ Church. Dr. H. Alexander Matthews, Philadelphia, was my Composition teacher from 1917-1924. In 1921 my, 'I Heard the Voice of Jesus Say,' was published. Since then thirty compositions have been published: six for organ; five, piano; one, violin; six, anthems; nine male choruses; two vocal solos, and a 'Piano Method for Beginners.' I am particularly proud of my, 'Introspection' (Organ); my transcription of Palmgren's 'May Night,' (recommended by Virgil Fox, concert organist); the 'National 4-H Club Pledge Song' (sung by the two million club members); and my anthem, 'Come Unto Me,' sung by the Westminster Choir School Chorus. I have served as President of the Delaware, and of the North Carolina State Music Teacher Associations. I am an Associate of the American Guild of Organists and Past-Dean of the North Carolina Chapter."

PUBLISHED COMPOSITIONS: ORGAN: *Introspection; Finale from 'First Sonata for Organ'; May Night; Paen Exultant; Contemplation; Spring Morn.* PIANO: *Spring Frolic; Fairy Dance; Water Sprites; Revel of the Nymphs; The Brooklet.* VOICE: *A Fair Exchange; I*

Heard the Voice of Jesus Say. VIOLIN: *Chanson Gracieuse.* ANTHEMS: *Vesper Hymn; A Christmas Lullaby; Come Unto Me Ye Weary; Mary Sat at Even; In the Early Morn; Let Not Your Heart Be Troubled.* FOUR-PART CHORUSES FOR MALE VOICES: *Who Did; Rhapsody; Then and Now; Student Logic; Fables; Angel and Imp; Song of the Winds; Remember Now Thy Creator.* Publishers: G. Schirmer, Oliver Ditson, Theo. Presser, White-Smith, Clayton F. Summy, Harold Lodwen, M. Witmark, Chappell Co.

STENSON, ERVINE J. "Born in Elroy, Wisconsin, November 21, 1888. Began study of Music at twelve. Was protégé of Dr. Thomas Marck, a Norwegian, pupil of Litschesky, a fellow pupil of Paderewski. Studied Piano with him for five years. Later, studied at Northland College in Ashland, Wisconsin, with a Miss Ask, pupil of Rudolph Ganz. Studied with Wager Swayne in New York. Studied Voice with Edward Kuss in Chicago. Did concert work as accompanist with Alma Gluck and Karl Jorn, Wagnerian Tenor of the Metropolitan Opera Company in this country and in South America. Was accompanist with the Chicago, Metropolitan and Buenos Aires Opera Companies."

PUBLISHED COMPOSITIONS: *Prayer Perfect, The Glad Prayer, and Somebody Cares*, by the Sam Fox Publishing Company.

STRICKLAND, LILY. Lily Strickland, composer and author, was born in Anderson, South Carolina, of a musical family. She was educated by private tutors at Converse College in Spartanburg, South Carolina, and at the Institute of Musical Art in New York to which she obtained a scholarship through Dr. Walter Damrosch. She also studied Composition with Goetschius. She was made Honorary Doctor of Music at Converse College in 1924. Lily Strickland began composing at the age of nine, and her first compositions were published while she was in her late 'teens. She married Courtenay Anderson of South Carolina while he was a Teaching Fellow at Columbia University. After long residence in India, where she had an opportunity to study Oriental music and dancing, she moved to North Carolina in 1948 and now lives in Hendersonville.

PUBLISHED COMPOSITIONS: SACRED CANTATAS: *St. John the Beloved; Song of David; And On Earth Peace; Life Triumphant; The Lord Is Risen Indeed.* SECULAR CANTATAS: *Moon of Iraq; From a Sufi's Tent; White Hawk.* OPERETTAS: *Jewels of the Desert; Kath-*

leen; Out of the Sea; Surprise Christmas; Fairy Moon. PIANO SUITES: *Dance Moods; Indienne; Moroccan Mosaics; Saharan Silhouettes; Egyptian Scenes; Himalayan Sketches; Blue Ridge Idylls.* VOCAL SUITES: *Song of Ind; Songs From the High Hills; Oubangi; Bayou Songs.* SONGS: *Mah Lindy Lou; Dreamin' Time; My Lover Is a Fisherman; At Eve I Heard a Flute; Sweet Phyllis; White Moon; A Sailin' O.* DRAMATIC CHORUS: *The Covered Wagon.* Publishers: J. Fischer, Chappell, R. D. Row, G. Schirmer, Presser, R. H. Hoffman, Oliver Ditson, Galaxy.

STRINGFIELD, LAMAR. Lamar Stringfield, composer, conductor, and flutist was born in Raleigh, North Carolina, October 10, 1897, the son of the Reverend O. L. Stringfield, a Baptist minister. He was one of a family of seven musically inclined children. His studies at Mars Hill and at Wake Forest College leading to a medical career were interrupted by military service in World War I. Experience as a bandsman during this period decided the course of his life, and after returning from France in 1919 he chose Music as his profession, beginning as a flutist. In 1924 he was graduated from the Institute of Musical Art in New York City with the Artist's Diploma in flute playing, with George Barrere as teacher. He also studied Composition with Percy Goetachius, Franklin Robinson and George Wedge, and was a prize-winning student in Composition. He studied Conducting with Henry Hadley and Chalmers Clifton. After ten years of brilliant work as flutist and conductor in New York with chamber music ensembles and symphony orchestras, Mr. Stringfield returned to the University of North Carolina to establish the Institute of Folk Music and the North Carolina Symphony Orchestra, the first state symphony in the United States. Returning to New York in 1936, he was guest conductor for most of the symphony orchestras of the East, including the New York Philharmonic Symphony, and the National Symphony (Washington, D. C.) among many others. In 1938-39 Mr. Stringfield was Associate Director of the Radio City Music Hall in New York City. In 1928 his symphonic suite, "From the Southern Mountains," was awarded the Pulitzer Prize. Many of his orchestral works have been used in broadcasts by major orchestras in the United States and by the British Broadcasting Company in London. Others, including "A Negro Parade," "The Legend of John Henry," "Moods of a Moonshiner," and "From the Southern Mountains," have been performed by leading symphony orchestras. "Cripple Creek," the most familiar movement of the Pulitzer prize-winning suite, was included in the International Radio Program sponsored by NBS and CBS. In 1939-40 Mr. Stringfield helped organize the Society of American Symphony Orchestras. He taught Orchestration and Composition in the Graduate School of Claremont College, Claremont, California, in 1942, and later lec-

tured on American music at the Juilliard School of Music. He is a member of the American Society of Composers, Authors and Publishers. Mr. Stringfield has a strong interest in mechanics; his creative mind has worked out several improvements on musical instruments, and he has also made several new inventions. From October, 1942, to January, 1944, he worked in an airplane factory as one contribution to the war effort. Beginning in 1941, he has conducted research on the use of tones and overtones for health, paying especial attention to the destructive qualities of sound in modern warfare resulting in shell-shock, or combat fatigue. Both by heredity and environment, this composer's heritage in the folk music of North Carolina is rich and keen. He believes that true American music will come from the use of such materials, and many of his compositions are based on it, while others utilize folk idioms of harmony and rhythm. He is outspoken in his belief that we should support American composers, particularly those who are born in North Carolina. Lamar Stringfield started conducting first with ballet, then chamber orchestra, opera and symphony orchestra. His musicianship, artistry and his practical knowledge of the orchestra and its functions place Mr. Stringfield in a well-qualified position as a representative American conductor. Aside from being Music Director of the North Carolina Symphony Orchestra for four years, he has appeared as guest Conductor with the following orchestras: Baltimore Symphony, Barrere Symphony, Brooklyn Symphony, Newark Philharmonic, New York Civic Orchestra, New York Federal Symphony, New York Festival Orchestra, New York Philharmonic Symphony, Philadelphia City Symphony, Philadelphia Civic Orchestra, United States Navy Band Symphony, and Virginia Symphony. Mr. Stringfield's address is 206½ South Church Street, Charlotte, North Carolina.

PUBLISHED COMPOSITIONS: ORCHESTRA: *Chipmunks; Dance of the Frogs; From the Southern Mountains; Indian Legend; Legend of John Henry; Moods of a Moonshiner; Mountain Dew; A Negro Parade; The Seventh Queue (Ballet).* CHAMBER MUSIC: *At Evening; Indian Sketches; A Moonshiner Laughs; Mountain Dawn; Mountain Sketches; Virginia Dare Dance.* VIOLIN: *A Doll's Lullaby; The Educated Fiddler; In Lindy's Cabin.* FLUTE: *Indian Serenade; Pastoral Scene; To a Star; Mountain Dawn.* PIANO: *An American Humoresque; At Twilight; In a Log Cabin; Kidder Cole; Shout Freedom.* VOICE: *D'Jedg'mint Day; Fly Low, Vermillion Dragon; Lost Colony Song Book; My Lullaby; On a Moonbeam; Shout Freedom; The Song of a Tree; 30 and 1 Folk Songs; About Dixie.* SACRED CANTATA: *Peace.* MUSICAL FOLK-DRAMA: *Carolina Charcoal.* MUSIC FOR: *Tread the Green Grass (Green) 1930; The Lost Colony (Green), 1937; Shroud My Body Down (Green), 1934; Potter's Field (Green), 1931; Born Climbin' (Jacobs), 1944; Shout Freedom (Blythe), 1948; Thunderland (Hayes), 1952.* CONCERT BAND: *Georgia Buck; Cripple Creek.* Publishers: Appleton Music Company; M. Baron, Inc.; Brodt Music Co. Editions Musicus; Carl Fischer, Inc.; J. Fischer & Bro.; Leeds Music Corp.

REFERENCES: "A Prophet, If it Be An Honor," *The Charlotte (N.C.) News*, December 15, 1953. *Who's Who in America*, Volume

28, "The Lost Colony Begins Fourth Season; new music written for Historical Drama," *Musical America*, July, 1940. *America and Her Music; An Outline for Music Clubs*, with foreword by Paul Green. University (N.C.) Press, 1931.

STRINGHAM, EDWIN JOHN. As so often happens with musicians, Dr. Stringham's first experience with music was his early years as a choir boy, when he sang soprano in the Episcopal Church in Kenosha, Wisconsin. Born in Kenosha in 1890, he began to play the violin and to compose when he was seven. His higher education brought degrees from Northwestern University; the Cincinnati Conservatory, where he was awarded the degree of Doctor of Pedagogy; and study with Respighi, by invitation, at the Royal Academy in Rome. He was founder and Dean of the Denver College of Music, from which he received a Doctorate in Music (h.c.) when he left for Rome. Other positions held by Dr. Stringham include: first professional Music Critic on the staff of *The Denver Post*, 1921-29; Assistant Professor of Music at Columbia University; member of the faculty of the Juilliard School of Music and of the Union Theological School of Music; Music Editor at Carl Fishers, the American Book Company, and the Music Press; founder, first Professor of Music, and Chairman of the Music Department at Queens College, New York, 1930-46; founder and Head of the Music Department of the U. S. Army University in Biarritz, France, 1945-46; visiting Professor of Music at the University of California at Los Angeles, 1946-47, and at the University of Texas, 1947-48. After a severe illness he retired to Chapel Hill, North Carolina, to write and compose at leisure. Before 1947 Dr. Stringham had done most of his composing and writing at the MacDowell Colony in Peterborough, New Hampshire. In 1929 Dr. Stringham received a Denver Allied Arts Fellowship for study in Germany. He was one of the founders of the American Musicological Society, and of the National Association of Schools of Music. He has been chairman of innumerable music committees, national, state and local, and is the recipient of honors from a number of professional and honorary societies, including Phi Delta Kappa (Education), Phi Mu Alpha (Music), Pi Gamma Mu (Science), and Pi Kappa Lambda (Honorary in Music). He is the author of *Listening to Music Creatively*, and *Instruments of the Modern Symphony Orchestra*; co-author of *America Sings, Creative Harmony*, and *The Lookout: a Survey of Music in Colorado*; and contributor to music publications, including *The Cyclopedia of Music and Musicians*. Most of his compositions in manuscript have been played over major national radio networks by the country's foremost symphony orchestras, including those of Chicago, Min-

neapolis, San Francisco, St. Louis, Cincinnati, Indianapolis, Rochester, and the New York Philharmonic.

PUBLISHED COMPOSITIONS: *Pilgrim Fathers, Dream Song, Longing, Tears, Ave Maria, Three Pastels for Piano.* Publishers: Gray, Whitmark, American Book Co., Edward Mark.

REFERENCES: *Who's Who in America, Who's Who in Education, Who's Who in the South and Southwest, Writer's Who's Who, Directory of American Scholars, Composers in America* by Reis, *Composers of Today* by Ewen, and *Our American Music* by Howard.



THOMAS, CHRISTOPHER. Christopher Thomas was born in England in 1894. At the age of seven he won a singing scholarship as chorister in the Bristol Cathedral. When he was thirteen he moved with his parents to Montreal, and five years later he won a piano scholarship at the Columbian School of Music. Here he studied Organ with Lynwood Farnam and became his assistant at Christ Church Cathedral. In 1914 Thomas won the Lord Strathcona Musical Scholarship at the Royal College of Music in London, but his studies were interrupted when he joined the British Army and served as Lieutenant in a Machine Gun Corps in France. When he was invalided out of the Army in 1918 he resumed his studies at the Royal College, graduating as Associate in 1920. He taught in various well-known schools in England and, in 1920, married Winifred Macbride, distinguished British pianist. In 1924 he was appointed Director of Music at Groton School for one year. In 1925-27 he was Head of the Music Department of Wells College and, subsequently, Head of the Music Department of Chicago Latin School; of St. Paul's School at Concord, New Hampshire for nine years; and from 1943-52 of Catawba College in North Carolina. Christopher Thomas began composing while he was still a student, but only for recreation. He submitted nothing for publication until 1938, when the H. W. Gray Company of New York accepted the anthem, "Light of the World." Since that time he has written music during vacations, and a number of his compositions have been published. Marian Anderson has sung, "O Men From the Fields," and "A Maiden," and has recorded the former. His piano compositions have been performed by Moiseiwitsch, and a two-piano piece by Luboshutz and Nemenoff. In 1944 he won the Professional Composition Award of the North Carolina Federation of Music Clubs with his madrigal for mixed voices, "Have You Seen a Bright Lily Grow." Mr. Thomas became an American citizen in 1939. He now lives in Charlotte, where he writes and teaches, as well as acting as Organist and Choir-master of the Sardis Presbyterian Church.

PUBLISHED COMPOSITIONS: **PIANO:** *Little Prelude and Fugue in A Minor; Scottish Suite.* **CHORAL**—women's voices: *Bacchus; The House and the Road; The Elfin Song; Piping Down the Valleys;*

When the Green Woods Laugh; Then Laugh; All The Hills Echoed; The Echoing Green; Out in the Fields; Always Something Sings; How Sweet I Roamed; Our Hearts Be Warm; CHORAL—men's voices: Columbus; Mia Carlotta; Just For Fun; What Care I? ANTHEMS: Canticle of St. Francis; The Beatitudes; In Thy Light; Master of Man; Lord, Who Shall Dwell?; God is Our Hope and Strength; Lord Who Hast Pity; Love Came Down; Father of Us All; Lord Thou Hast Been Favorable; Have You Seen But a Bright Lily Grow? SOLOS: O Men from The Fields; A Little Way; A Maiden; The Ragged Piper. Publishers: B. F. Wood Company; Galaxy Music Corp.; G. Schirmer; Willis Music Co.; Witmark and Sons; H. W. Gray; A. P. Schmidt; Carl Fischer.

REFERENCES: *Who's Who in America.*

VARDELL, CHARLES G., JR. "I was born in Salisbury, North Carolina, on August 19, 1893, and began to study music when I was five. At Princeton University, where I graduated in 1914, I majored in Philosophy, later earning my Piano, Artist's, and Teacher's diplomas at the Institute of Musical Art in New York, my M.A. and Ph.D. at the Eastman School of the University of Rochester. I began teaching Music at Hotchkiss School in Connecticut, and in 1919 I became Dean of the Conservatory at Flora Macdonald College in Red Springs, North Carolina. In 1923 I joined the faculty of the School of Music of Salem College in Winston-Salem, North Carolina, becoming Dean of the School of Music in 1928. I returned to Flora Macdonald in 1951 as Dean of the Conservatory, and have been there ever since. My first important compositions were, 'A Sonata for Organ,' 'A Sonata for Violin and Piano,' and a suite for piano, 'From a Mountain Walk.' These three compositions took a prize in state composition for the Shirley Cup, offered for work by a North Carolina composer. My most widely heard composition has been a folk dance entitled, 'Joe Clark Steps Out.' It has had performances by the North Carolina Symphony, the National Symphony, the Los Angeles Philharmonic, the Rochester Philharmonic, the Minneapolis Symphony, and the NBC Symphony Orchestra. My, 'Symphony in G Minor,' has been performed by the Philadelphia Orchestra, the Rochester Philharmonic and, in part, by the Dallas Symphony. The cantata, 'The Inimitable Lovers,' published by Carl Fisher, has had performances in Winston-Salem, North Carolina; Flint, Michigan; Independence, Missouri; Brevard, North Carolina, at the Transylvania Music Camp, and at Ann Arbor, Michigan, where it was produced under the baton of Dr. Thor Johnson at the May Festival in 1940. Another cantata, 'Song in the Wilderness,' written for the 175th anniversary of the founding of Salem College, has been performed in Winston-Salem and twice at Wooster College, Wooster, Ohio."

PUBLISHED COMPOSITIONS: PIANO: *Concert Gavotte*, 1923; *Little Breeze*, 1954. SONGS: *Dark Days Or Fair*, 1924; *Alma Mater*, 1927 (Salem College). CANTATAS: *The Inimitable Lovers*, 1928; *Song*

in the Wilderness, 1947. ANTHEMS: *A Christmas Evocation*, 1932; *Lullaby in a Manger*, 1950. ORCHESTRA: Overtures to Acts I and II of Paul Green's play *The Highland Call*, 1935; *Joe Clark Steps Out*, 1937. ORGAN: *Skyland*, 1937. Publishers: Clayton F. Summy, Boston Music Company, Carl Fischer, H. W. Gray, American Music Company, University of N. C. Press.

REFERENCES: Claire Reis, *Composers in America*, second edition; John Tasker Howard, *Our American Music*, latest edition; *Who's Who in America*, current volume.

VARDELL, MARGARET FERRILL. "I was born in Macon, Georgia, on April 29, 1921, and began to study Music when I was five. At Salem College in Winston-Salem, North Carolina, I majored in Organ and later I earned my M. Mus. at the Eastman School in Rochester, New York. During my college years I became interested in Composition and I majored in that field at the Eastman School. From 1944 to 1946 I taught Theory at Oberlin College at Oberlin, Ohio, and since then I have been a member of the faculty of Salem College, teaching Organ, Composition and Piano Pedagogy. In the Spring of 1955 I was awarded a Fulbright Fellowship for a year's study in Frankfurt, Germany. My present position is that of Associate Professor at Salem. My, 'Song For a Peaceful Valley,' was performed in 1942 by the Rochester Civic Orchestra; 'Nicole and Roland,' by the Winston-Salem Symphony and the Oberlin Conservatory Orchestra in 1946, and 'The Three Maries' by the North Carolina Symphony in 1950."

WRIGHT, GRACE LITTLE. "I was born in Eatonton, Georgia, and began the study of Piano before I started to school. When I was ten I added the violin to my study and continued both until I graduated from the Georgia State College for Women, majoring in Piano and Public School Music. Later, I studied at the University of North Carolina and at Columbia University. My first teaching experience was in Andrews, North Carolina, where I assisted my sister in teaching Piano, Violin and Orchestra. Later, I taught at Fremont for two years and in Gastonia, where I was Supervisor of Public School Music in the elementary city schools. At this time I also gave private lessons in Piano and Violin. After my marriage to James Robert Wright I gave up my position as Supervisor, but continued to teach in two schools and in my home studio. In 1939 I conceived the idea of a piano

ensemble using ten pianos, with numbers being played by two or three performers at each piano, the players ranging in age from very young children to adults. This piano ensemble became an annual event and for several years I directed the entire performance. Gradually, under the sponsorship of the Gastonia Music Club, the directing was taken over, to a great extent, by other local musicians. For several years I was Junior Federation Festival chairman of the Southern District, Number Two, and for a year or two I was on the State Board of the North Carolina Federation of Music Clubs as co-chairman of Junior Festivals. For the past few years I have been on the Board of Directors of the Gastonia Music Education Foundation, an organization which helps worthy and talented young musicians with funds for advancing their music study. At present I live in Gastonia with my husband, twin sons and a daughter, doing private teaching in my home and at two schools."

PUBLISHED COMPOSITIONS: *My Birthday Party*, *Snowflake Dance*, *Red Balloons*, a group of teaching pieces published in 1939 by G. Schirmer.

Artists Of Concert And Opera

ALDEN, DOROTHEA PETERSON. Mrs. Alden was born in Lincoln, Nebraska, July 1, 1914. She was awarded her B. Mus. at Oberlin College in 1936 and was married the same year to Edgar Alden. The Aldens have two daughters, Meredith and Priscilla, aged six and two. Mrs. Alden taught at Peace Junior College and at St. Mary's School in Raleigh, and, later, she took over her husband's position at Meredith College when he went into military service. She has played on a two-violin team with her husband in various localities in the Southeast, appearing also as soloist with the North Carolina Symphony, the Mozart Festival Orchestra, the University of North Carolina Symphony, and the Duke University Symphony. She has also appeared on local radio and television programs. Mrs. Alden teaches beginning string classes in the Chapel Hill schools.

ALDEN, EDGAR. Edgar Alden was born on February 1, 1914, in Greenville, Ohio. He began taking piano lessons from his mother, and at the age of ten he started the violin. He was educated in the public schools of Columbus and Warren, Ohio, and attended Oberlin College and Conservatory, first under a mathematics scholarship and later with a scholarship for violin study, under Reber Johnson. He also studied Theory and Composition with Arthur Heacox and Normand Lockwood. He was awarded the B.Mus. degree in 1936 and the M. Mus. degree in 1940, from Oberlin; the M.A. in 1950 and the Ph.D. in 1956, from the University of North Carolina. Mr. Alden taught at Meredith College from 1936 to 1943, except for leave of absence during the war years. His military service with the Army Signal Corps included a year of training, nearly a year as technician in India, where he was frequently relieved from other duties to perform for troops and to organize entertainments, and another year as instructor in Officer Candidate School at Fort Monmouth. After the war he attended the University of North Carolina as graduate student and instructor. He is now Assistant Professor of Music at the University, teaching Violin, Harmony, Music History and Musicology in the Graduate School. Mr. Alden was Concertmaster and soloist with the Mozart Festival Orchestra in Asheville during the summers of 1938-42, and of the North Carolina Symphony under Benjamin F. Swalin until 1943. He was active in various chamber groups: the Raleigh String Quartet, the University String Quartet and Trio, Alden String Trio, etc., and with his wife Dorothy as partner, in a duo-violin team. Mr. Alden also gave a number of sonata recitals with William S. Newman, touring North Carolina and adjoining

states. He helped organize the Raleigh Chamber Music Guild for the presentation of concerts by local and visiting groups. He was formerly conductor of the St. Cecilia Club of Raleigh, a woman's chorus, and is now Associate Conductor of the University of North Carolina Symphony. Mr. Alden is a member of the American String Teachers Association; National Chairman of the Commission on Research and President of the State Chapter; honorary member of Mu Beta Psi; member of the American Musicological Society; the Music Teachers National Association; North Carolina Music Education Association, and Pi Kappa Lambda.

CORDON, NORMAN. Norman Cheshire Cordon, Jr. was born in Washington, North Carolina, on January 20, 1904. He was educated at the Fishburne Military School, the University of North Carolina and the Nashville Conservatory of Music. After his graduation from the Conservatory in 1930 he worked in radio as soloist and bass member of "The Merryman Quartette." Three years later he left the quartette to join the Chicago Opera Company, making his debut as Angelotti in *La Tosca*, opposite Maria Jeritza. Mr. Cordon continued with the Chicago Company until 1936. In the spring of that year he made his debut with the Metropolitan Opera Company, as Monterone in *Rigoletto*, and he remained with the Metropolitan through the 1945-46 season. During this period he sang the leading bass roles in all repertoires; French, German, Italian and English. Among his most distinguished roles were Mephistopheles in *Faust*, Gurnemanz in *Parsifal*, Oroveso in *Norma* and King Dodon in *Le Coq d'Or*. In the 1937-38 season he held the record of eighty-six performances in four repertoires. Norman Cordon left the Metropolitan in the fall of 1946 to star on Broadway in Kurt Weill's operatic setting of Elmer Rice's *Street Scene*, which ran for seven months. During the next three years he sang with the New York City Center Opera. Mr. Cordon came to the Extension Division of the University of North Carolina in April, 1948, to head the newly formed Music Program—a program devoted to the spread of good music in the state, working with the public school system, the North Carolina Symphony, the National Federation of Music Clubs, and other musical organizations. In October, 1952, he began a series of opera broadcasts over the University's FM radio station, WUNC. This series, *Let's Listen to Opera*, is broadcast every Friday night from the studios on the campus. And since September, 1955, *Let's Listen to Opera* has also been broadcast every Sunday afternoon from the FM station, WMIT, on Mt. Mitchell.

GOSS, REBECCA. Rebecca Goss, soprano, was born in Virginia in 1925, the daughter of J. H. Goss and Anna Wilson Goss. After completing her studies at the Greensboro High School, she studied at the Curtis Institute of Music in Philadelphia, and later in New York City. Miss Goss was a winner of a competition which took her to Milan for study. After two years there, which included work at the renowned La Scala Opera House, she returned to New York and studied for two more years with private teachers. She has returned to La Scala for additional study and work, and is giving opera and concert appearances in Italy in addition to her studies.

HJORTSVANG, CARL. Carl Hjortsvang was born at New Lisbon, Wisconsin, and studied at Northwestern University, Chicago University and the University of Nebraska. During World War II, Dr. Hjortsvang served with the Army-Navy Y.M.C.A. as U.S.O. Educational Program Director at Coeur d'Alene, Idaho, and at Seattle, Washington. After the war he was for three years Head of the Music Department of Huron College, Huron, South Dakota, a position he resigned to complete his work for the Doctorate in Sacred Music at the Union Theological Seminary, New York. After receiving his degree he continued to live for a time in New York, doing professional singing, and in 1953 he moved to Raleigh, North Carolina, to become Head of the Voice Department of Peace College, and Minister of Music at the First Presbyterian Church. Dr. Hjortsvang has had wide and varied experience in teaching and in directing church and college choirs. For three years he was Public School Music Supervisor in Nebraska, and he had a private voice studio in St. Joseph, Michigan while he was on the teaching staff of the American Conservatory of Chicago. For seven years he was Assistant Professor of Voice and Choral Director at Evansville College in Evansville, Indiana, where he also directed the Civic Choral Society, the Evansville Opera Company, and church choirs. He holds a Bachelor of Arts degree from Dana College, Blair, Nebraska, and both Bachelor and Master of Music degrees from the American University in Chicago. As a singer, Dr. Hjortsvang toured both American and Scandinavian countries, and he has appeared in concert, opera and oratoria. He is the author of the book, *The Amateur Choir Director*, a textbook on conducting published by the Abingdon Press. The organizations of which he is a member include the American Association of University Professors, the National Association of American Composers and Conductors, and the National Association of Teachers of Singing. He has studied Composition under Jeanne Boyd, Normand Lockwood, and Geoffrey O'Hara. His compositions are unpublished,

but have been used both by college and by church choirs. They include anthems and songs such as *The Lord Hath Heard Me*, and *By Gallilee*.

KELLAM, EMILY. Emily Kellam began the study of the harp with Mrs. Eleanor Guthrie at Salem College, in Winston-Salem, North Carolina. She has since studied in New York City and at the Summer Harp Colony in Camden, Maine, with the world-noted harpist, composer and teacher, Carlos Salzedo. She received a Bachelor of Music degree, with harp as her major, from the Oberlin Conservatory of Music, Oberlin, Ohio. Mrs. Kellam has held positions as Harp Instructor at the Hockaday School, Dallas, Texas, and at Greenwich House Music School in New York City. While she was in Texas Mrs. Kellam appeared in concert at the Dallas Museum of Art, at Scott Hall in Dallas, and at the North Texas State Teachers College in Denton. And on returning to North Carolina in 1951, she was harp soloist with the North Carolina Little Symphony Orchestra in Warrenton, Asheboro, Hendersonville and Mt. Airy. As orchestral harpist, she has appeared with the North Carolina Symphony Orchestra, the University Symphony Orchestra, the Duke Symphony Orchestra, and the North Carolina State College Symphony. In addition, she has been guest harpist with various choral groups in concert and on the radio. She has frequently performed on television programs from the University of North Carolina studio, WUNC-TV. The daughter of Mr. and Mrs. George D. Richardson of Raleigh, and the widow of Dr. Leewan R. Kellam, Mrs. Kellam now lives in Chapel Hill with her nine-year-old son, Robert George. She is presently employed as a member of the staff of the North Carolina Symphony Society.

KLENZ, WILLIAM. "I was born in the State of Washington in 1915, and brought up in California. I had my early training at the San Francisco Conservatory of Music, where I came under the influence of Ernst Bacon and Ernst Bloch, who was then Head of the school. In 1933 I went to the Curtis Institute of Philadelphia at the suggestion of Josef Hoffman. I stayed there for five years, studying 'Cello with Felix Salmond; Chamber Music with Louis Bailly; Theory with Renée Longy, Ann-Marie Soffray and Rosario Scalero, and Orchestra under Fritz Reiner. I came to the University of North Carolina in 1938 and remained there until 1942. During World War II I saw

service in Europe, did considerable public playing in 'cello recitals in London, Cambridge and Paris, including my own works for 'cello and piano. My compositions for the organ were used for U. S. Army services and a program of organ pieces was broadcast by the BBC. My choral work, 'Te Deum,' for chorus and brass was used by the BBC for its VE Day observance, by the Radio-Déffusion Nationale in France to observe Easter in 1945, and on the occasion of President Roosevelt's death. On returning from Europe in 1946, I went to study at the Yale Music School with Paul Hindemith. In that year the Smith College Glee Club performed several shorter choral works and with the Princeton Glee Club did a New York performance of the 'Te Deum.' Since 1946 I have taught at the University of Michigan, the University of North Carolina and at Duke University. The summers of 1948 and 1949 were spent in Florence doing research and giving public recitals. Since 1948 I have been teaching theory at Duke University, playing 'cello recitals and composing. My works include choral works, organ works, chamber music, a sonata for the piano, songs, and some works for the 'cello. The year 1951-1952 was spent in France at the American Conservatory in Fontainbleau, and at the Conservatoire Nationale in Paris under Paul Bazelaire, Nadia Bolanger, Roland-Manuel. I am currently teaching at Duke University, playing and composing. My works are largely in manuscript, and some of them are in the libraries of Duke University and the University of North Carolina."

SELF, WILLIAM. William Self, Organist and Master of the Choir of St. Thomas' Episcopal Church in New York, was born in Lenoir, North Carolina, April 22, 1906, the son of J. W. and Nora Shuford Self. After studying in the local schools, he attended the Peabody Conservatory of Music in Baltimore, where he was an Organ pupil of G. Herbert Knight, and the New England Conservatory of Music in Boston, where he studied Organ with Homer Humphrey and Choir Training with Wallace Goodrich. He graduated with the Soloist Diploma. Mr. Self was Organist and Choirmaster at the Wellesley Congregational Church, Wellesley, Massachusetts, and was Assistant Organist and Choirmaster at the Church of the Advent in Boston and at the Arlington Street Church there. For twenty-one years he was Organist and Choirmaster at All Saints Episcopal Church in Worcester, Massachusetts. While he was in Boston he was also assistant for ten years to Dr. Thompson Stone, who is now the Conductor of the Handel and Hayden Society there. In Worcester, in addition to his work with All Saints Church, he taught at the Rivers Country Day School in Brookline, the Groton School, and at Clark University. Mr. Self has done considerable study in Paris as

a private pupil of Joseph Bonnet. Since July, 1954, he has been Organist and Master of the Choir at St. Thomas' Church in New York, where he leads the music of the services and heads the Choir School.

TAYLOR, CAROLINE. Caroline Taylor, a native of Wadesboro, North Carolina, began her study of the piano with Myrtle Ashcraft in Wadesboro and continued her early years of study with Lalla Thomason of Charlotte. At the age of nine she gave her first public recital in Charlotte, and she made her first solo appearance with an orchestra at the age of twelve. For several seasons she was child soloist with the North Carolina Symphony. Miss Taylor was a member of the Edwin Hughes Summer Master Class in Piano at Winthrop College, Rock Hill, South Carolina, for several years. She attended Queens College in Charlotte. Subsequently, she attended the Juilliard School of Music in New York and studied for four seasons with the late pianist and teacher, Carl Friedberg, who presented her in a recital at the Carl Fischer Concert Hall in 1952. When she made her debut in New York's Town Hall on April 25, 1954, *The New York Times* called it "one of the most successful debuts of the season." Miss Taylor has since appeared many times with orchestras and in concert throughout the East and has often played in her native state. Recent engagements include a tour in the spring of 1955 with the North Carolina Symphony, with Benjamin Swalin conducting; appearances before the Pinehurst Forum; and as guest soloist with the orchestra at the Transylvania Music Camp in Brevard, with Dr. James C. Pfohl conducting. During the summer of 1955 Miss Taylor gave a series of six recitals at Salisbury Cove, Maine, and attended the August session of L'Ecole Monteux at Hancock, Maine. The following year she gave a program at the Brooklyn Museum in New York, which was broadcast over Station WNCV. During the same month she appeared as guest artist at the Piano Clinic for teachers and students at the University of North Carolina.

WITHERS, LOREN. Loren Withers, born January 23, 1920, at Monett, Missouri, began piano study at the age of eight. While he was a student at the Monett High School he won many honors and awards in music, including the Patterson Trophy for the "musician of the most value to the community," first-place in piano in an interstate

contest, and first place in 'cello in a state contest. He was accompanist for all soloists and organizations in high school, played principal 'cello in award-winning orchestra and ensembles, and baritone in the award-winning band. Mr. Withers received a four-year scholarship for piano study at the University of Kansas, where he studied with Howard C. Taylor, a student of Joseffy and Hutcheson. He appeared as soloist with the University Symphony Orchestra and with the Concert Band, and played weekly radio programs over the University station. His Senior recital was described by Dean Donald M. Swarthout as, "the most outstanding performance ever given by a student at the University." He received his Bachelor of Music degree in 1941. For the next four years Mr. Withers studied Piano in San Diego with Fred Klosterman, a well-known teacher on the West Coast. He appeared in numerous recitals in San Diego, La Jolla and Los Angeles and was accompanist for the West Coast Mutual Network. At this time he was working as production engineer for the Consolidated Aircraft Corporation, and he appeared as soloist for the Consolidated Symphony Orchestra. In 1944 he joined the Navy and served for two years as Welfare Specialist, directing choirs, playing the organ for religious services and arranging and directing special programs. Loren Withers studied the piano as a private pupil with James Friskin in New York, and attended the Juilliard School of Music where he was a scholarship pupil in Piano under James Friskin. He also studied Piano with Ernest Hutcheson and Carl Friedberg. Other teachers were Felix Salmond, Robert Shaw, Vittorio Giannini, Bernard Wagenaar, Conrad Bos and Frances Mann. He attended New York University for special academic courses. The Bachelor of Science and the Master of Science degrees in Piano were granted by the Juilliard School. Mr. Withers has been a teacher of Piano since 1939, and is now Assistant Professor of Piano at Duke University and Director of Piano Studies at the Transylvania Music Camp. He has appeared widely in recital on the West Coast, in the Middle West, in New York including an appearance at Carnegie Recital Hall, and in Washington, D. C., for the Washington Music Teachers Association and at the Phillips Gallery. He has been soloist on several occasions with the Duke University Symphony, the Transylvania Symphony, and the North Carolina Symphony. In 1948 he married Miss Carolyn Graves of Toccoa, Georgia. They have two children, Andrew Loren and Patricia Ann.

Conductors

JOHNSON, THOR. Thor Johnson was born on June 10, 1913 in Wisconsin Rapids, Wisconsin, the son of the Reverend Herbert Berhardth and Anna Josephine (Reusswig) Johnson. His father is a minister of the Moravian Church and his mother a former music teacher and pianist. He has one sister, Martha Johnson Johns, a 'cellist and pianist. His forefathers were Norwegian seamen. His early youth was spent in Winston-Salem. His parents are living in Kernersville which to Dr. Johnson is "home"; however, he is a resident of Cincinnati. He received his education at the Richard J. Reynolds High, finishing in 1930; and at the University of North Carolina, where he finished as a Music major in 1934 with a Phi Beta Kappa key. In 1935 he received a Master's Degree from the University of Michigan. He studied abroad, 1936-37, under Frank H. Beebe scholarship, attending the Conservatory of Music in Leipzig under Hans Abendrith; the Mozarteum in Salzburg under Bruno Walter, Felix Weingartner, and Nicolai Malko; and studying also in Prague. Later, he also studied under Serge Koussevitzky at the Berkshire Music Center, Tanglewood, Massachusetts. Early conducting experience included the Carolina Ensemble from 1932-34 (a student organization), Assistant Conductor of North Carolina Symphony, Assistant Professor of School of Music in the University of Michigan (1939), Director of University of Michigan Musical Society's Choral Union and May Festival, and the Grand Rapids Symphony. Then came World War II and enlistment in the Signal Corps in May 1942. His musical ability discovered, he was transferred to the Army Music School at Fort Meyer, Virginia, and graduated as a warrant officer bandleader in January 1943. He then organized the first all-soldier symphony orchestra. He was sent to England in 1945 to conduct the American University Symphony Orchestra organized at the United States' base at Shrivenham and toured with them extensively in England. Following this, he served for a time in France until June 1946. His first engagement on returning to the United States was on the podium of the New York Philharmonic-Symphony Orchestra at Lewisohn Stadium. William Schuman, president of the Juilliard School of Music, appointed him director of the Juilliard Orchestra. He conducted this group in a concert at Carnegie Hall in 1947 and again at Columbia University's Festival of Contemporary American Music. He left Juilliard to accept the post of Permanent Conductor of the Cincinnati Symphony Orchestra which he had previously guest-conducted in 1947 and 1948. As a guest Conductor he has mounted the podium of numerous major symphony orchestras—Chicago, Boston, Washington, Philadelphia, Los Angeles have seen their symphony orchestras under his direction. Also, he has conducted the Dumbarton Oaks Chamber Orchestra; a performance of the "Messiah" at the Mormon Tabernacle, Salt Lake City; and the thirty-ninth and fortieth Cincinnati May Festivals. Degrees and

awards granted him include—Trustee of the Transylvania Music Foundation, 1948; Alice M. Ditson Award, 1949, Columbia University; Honorary Doctor of Music degree at Davidson College in 1947; Doctor of Laws at Beloit College, 1950; Doctor of Letters, Miami University, 1950; Doctor of Music, University of North Carolina, 1951, and at Northwestern University and Moravian College in 1953; and the Rosa F. and Samuel B. Sachs' Citation and Prize for his contribution to Cincinnati's cultural life. A citation conferred on him in 1955 by the National Federation of Music Clubs pays tribute to the many facets of his musical career. It mentions particularly his Americanism and his interest in the youth of our country; it recognizes his devoted and effective services to American music and musicians as a conductor. This tribute confirms and emphasizes the title, "Man of Music," accorded him by the Phi Mu Alpha Sinfonia Fraternity several years previously.

KUTSCHINSKI, CHRISTIAN D. Christian Kutschinski was born in Big Rapids, Wisconsin, April 7, 1892, and educated in the public schools of Grand Rapids, Culver Military Academy, Northwest Missouri State College, and the Columbia School of Music in Chicago. He began the study of the violin at seven, band instruments and harmony at nine, and continued advanced formal music study in Detroit and Chicago while employed variously as theatre musician, band, orchestra, and choir director and private teacher. Following his service in World War I, Major Kutschinski served four years as Head of the Instrumental Department of N.W. Missouri Teachers College, ten years (1923-1933) as Supervisor of Instrumental Music in Winston-Salem (also serving as Conductor of the Civic Orchestra and the Municipal Concert Band during that time). Since 1933 he has been Director of Music at North Carolina State College where he has organized and conducted the State College Symphony Orchestra and has promoted music in all its phases on the campus and in the city of Raleigh. In addition to performing and conducting, he is a composer and has several works in manuscript including, "Overture for Symphonic Band," which won second place in a contest sponsored by Columbia University in 1947, and first place and the distinguished merit award in the North Carolina Federation of Music Clubs contest the same year. A barcarolle for orchestra, an anthem for mixed voices, an unfinished string quartet, several marches for military band (the first composed at age ten), and miscellaneous arrangements for band or orchestra are among his compositions.

PFOHL, JAMES CHRISTIAN. James Christian Pfohl, conductor and educator, is founder and music director of the Transylvania Music Camp and the Brevard Music Festival in Brevard, N. C. He is conductor since 1949 of the Charlotte Symphony Orchestra and since 1952 of the Jacksonville, Florida, Symphony Orchestra. He is choir director of Myers Park Presbyterian Church in Charlotte. He is editor of the Moravian Choral Music series, published by the Brodt Music Company in Charlotte, and director of the Moravian Church Chorus and Orchestra in Winston-Salem, North Carolina. For nineteen years, 1933-1952, he was music director at Davidson College, Davidson, North Carolina, where he overcame the difficulties of creating a strong music department in a men's liberal arts college at a time when giving academic credit in applied music was uncommon. For eight of these years he was director of music at Queens College, Charlotte, and coordinator of music of the Queens and Davidson music departments. As founder of Transylvania Music Camp in 1936, he brought summer music education nearer home for hundreds of young people in the South. Now, the six and one-half week program attracts young musicians from all over the country, and the 1955 enrollment of the camp represents twenty-one states. Training in band, orchestra, piano and chorus is given to boys and girls ten through twenty years of age. Dr. Pfohl began the camp as a summer music course on the Davidson College campus. In 1944 he moved it to its present site in Brevard. Two years later the Festival concert series, which follows the camp season each year and is known as the Brevard Music Festival, was instituted. Through the Camp and the Festival, Dr. Pfohl has set up a cultural center in the summer months which benefits the entire area and takes its place with the important music centers of the country. James Christian Pfohl was born in Winston-Salem, where his father, John Kenneth Pfohl, is a bishop of the Moravian Church. He attended the University of North Carolina and received his Bachelor of Music and Master of Music degrees from the University of Michigan, in 1933 and 1939 respectively. In June, 1954, he received the honorary degree of Doctor of Music from the Cincinnati Conservatory of Music. In May, 1955, the National Federation of Music Clubs presented him with a presidential citation in recognition of his outstanding work as "Musician and Educator . . . he has established a cultural center in the South which has, through his vision and efforts, become one of the important musical centers of the country. His devotion to American Music and to youth merit our highest praise as an eminent 'Ambassador for Music.'"

SWALIN, BENJAMIN F. Under the direction of Benjamin Swalin the North Carolina Symphony has become one of the important cultural institutions of the South. In 1956, for example, the Orchestra

with its "pocket edition," the Little Symphony, gave one hundred and seven performances of which sixty-seven were free, educational programs for one hundred and forty thousand school children. A public service concert was also presented at the State Hospital in Goldsboro. The Orchestra traveled eight thousand miles, visiting small and rural communities as well as large urban centers. Thousands of adults, as well as children, heard fine programs of symphonic music when the Orchestra visited their communities. Benjamin Swalin was born in Minneapolis, Minnesota. After graduation from high school he became the youngest member of the Minneapolis Symphony Orchestra. Subsequent violin studies with Kneisel and Auer at the Institute of Musical Art in New York were complemented by general and theoretical studies, resulting in several musical diplomas and the M.A. degree in English from Columbia University. A fellowship to Europe enabled him to acquire a Ph.D. degree from the University of Vienna, in addition to receiving diplomas from the Hochschule für Musik. Upon returning to the United States in 1933, Dr. Swalin was appointed to a professorship at De Pauw University in Greencastle, Indiana. In 1935, he came to the University of North Carolina. Dr. Swalin is the author of a book, *The Violin Concerto: a Study in German Romanticism*, published by the University of North Carolina Press, in addition to various articles in music journals. He is also the composer of several orchestral works, pieces for violin and piano, songs, and chamber music. Appearances as a guest conductor at Guadalajara, Mexico (1948) and Mexico City (1949) have strengthened his conviction that music, as the great international language of the world, should be utilized increasingly as a factor for peace, good will, and understanding among all peoples. Dr. Swalin attributes much to his gifted wife, Maxine. She is a graduate of the University of Iowa, Radcliffe College, and the Institute of Musical Art. She is also a member of the Symphony staff, a member of the Orchestra, and narrator for the children's concerts. Her husband relates that once he and Mrs. Swalin sat in a restaurant together, waiting to give their orders. The waitress took one look at him, and then said to Mrs. Swalin, "Does he want anything?". Paul Green has offered this tribute to Dr. Swalin, "We are a people at last yeasty and alive with a sense of celebration—celebration of our past, our present, and our future, finding in the arts not only a decoration of life but an added inspiration, fire, color, and depthful meaning. And no one has done more to bring this new day about than Benjamin Swalin. He is a man creative, our foremost evangelist of beauty. It has been his credo that people of whatever condition, creed, or kind are hungry in their heart of hearts for the best things that man has made, and if given a chance will respond to them, will enjoy them and find them good. With the North Carolina Symphony he has triumphantly proved his truth. Year after year he brings to hundreds of thousands of North Carolinians, young and old, the best music of the masters—Bach, Haydn, Mozart, Beethoven, Brahms, Wagner, Tchaikowsky,

Moussorgsky, Stravinsky, and others. And the people love it. The value of this orchestra to our state is incalculable. The civilization, the culture, the moral quality of our whole people have been lifted. Their imagination has been quickened into newer and finer yearnings and aspirations—and into finer accomplishments, too, as mentioned above."

REFERENCES: *Who's Who in America*; *Time*, May 9, 1949; *Collier's*, February 23, 1952; *Newsweek*, June 9, 1952; *Minneapolis Journal*; *El Informador*, Guadalajara, Mexico; *High Point Enterprise*.

ORGANIZATIONS, FESTIVALS, CONTESTS AND CLINICS

BREVARD MUSIC FESTIVAL

The Brevard Music Festival was first held in 1946 following the close of the Transylvania Music Camp season, by Dr. James Christian Pfohl, and with the cooperation of a group of residents of Brevard who felt that fine music should be made available to a wide audience in this area during the summer.

The Festival has continued to grow in stature each season, bringing enjoyment and stimulation to the thousands of vacationers, travelers, and residents in this area. Through numerous coast-to-coast radio broadcasts on the major networks, many thousands of people across the United States are familiar with the music activities here in the mountains of Western North Carolina.

Incorporated in 1947 as a non-profit education organization, the Brevard Music Foundation is sponsor of the Brevard Music Festival and Transylvania Music Camp. Together, the Camp and Festival represent the fulfillment of the ideals of Dr. Pfohl and all who have worked with him to further the cause of music in the South.

CLINIC FOR PIANO TEACHERS AND STUDENTS

Organized in 1951, the Clinic for Piano Teachers and Students, sponsored jointly each summer by the Music Department and the Extension Division of the University of North Carolina, has grown to the point where it draws not only from all over this state but from many parts of the country as well. While it continues to broaden its scope, its larger purpose remains the same—"to provide rich experience and a balanced refresher course for teachers and students at all levels who are eager to keep up-to-date in the piano world."

Illustrations, performances, and discussions center largely around the contest pieces for the coming year for both the North Carolina Music Educators Association and the Federation of Music Clubs. The main aspects of piano playing are reviewed, including techniques, tone, musicianship, memory, performance, and the learning process. Movies provide closeups of great pianists in action. The Music Department's new manual harpsichord was used in 1956 in a special demonstration of touches and styles in Bach's keyboard music.

The Conductor of these annual refresher courses is Dr. William S. Newman, well-known pianist, teacher, and author. He is Professor of Music and Chairman of Piano Instruction at the University of North Carolina. His piano activities include a newly enlarged edition of *The Pianist's Problems*, and three pamphlets to appear in the Summy Piano Teaching Series, continued editorial service on *Piano Quarterly Newsletter*, and lectures in San Diego, California; Washington State College, and the University of Colorado. Dr. Newman has been granted leave this Fall to finish his *History of the Piano Sonata*.

The Clinic is operated nonprofit as a state service at a minimum fee. All income is used for the benefit of the Clinic and its special events, which include recitals by outstanding artists.

COMPETITIVE FESTIVALS

The program of Competitive Festivals was established by the National Federation of Music Clubs to encourage and promote interest in music among students through the age of 18. Festival entrants do not compete against each other, but rather, each is rated on self-merit as they compete against a standard.

The first of these annual Festivals for junior musicians in North Carolina was held in 1923, and included piano, violin and voice. Today these contests have grown to include piano, voice, solo and groups; all band and orchestral instruments; composition, essay, boy soprano voices in solo and groups; folk music, American and foreign; hymn playing; dance events, solo and ensemble; pageantry and eurythmics, and others.

The phenomenal growth of these events has necessitated an increase in number of festivals. Several years ago the state was divided into seven districts. In 1955 and 1956 fourteen such districts were created with from 1300 to 1700 young musicians participating. State finals are conducted at the close of the area events, and scholarships, cups and other awards given to the winners in various classifications.

FOLK FESTIVALS AT CHAPEL HILL

BY ARTHUR PALMER HUDSON

Kenan Professor of English, U.N.C.

With lapses due to war and less serious causes, a folk festival of some sort has been held in Chapel Hill since 1933. In that year began the Dogwood Festival. This was observed again in 1934 and 1935, then discontinued. In 1948 the Carolina Folk Festival was instituted, under the sponsorship of the University Folklore Council and the directorship of Bascom Lamar Lunsford, and it has been held every year since, the ninth on April 5-6, 1956.

Organized in the spring of 1933, with Russell M. Grumman president, Joseph Hyde Pratt vice-president, Felix A. Grisette secretary-treasurer, and H. S. Baity, Phillips Russell, and Mrs. Floyd Edmister members of the executive committee, the first Dogwood Festival was observed on April 29, when the trees adopted as the motif and all the other flowering plants that give Chapel Hill its springtime beauty were at their climax of loveliness. The general program consisted of an arts and crafts exhibit in Graham Memorial, a gallery show by the North Carolina Professional Artists' Association in Hill Music Hall, photographs of North Carolina scenes and folk types by Mrs. Bayard Wootten, a music and dance program in the Forest Theater, a conducted tour of Chapel Hill gardens with an inspection of locally-owned antiques, a Boy Scout "Camporee" in the Kenan Stadium woods, folk plays by The Carolina Playmakers, and a premature May Frolic by the fraternities of the

University. The exhibit of folk arts and crafts was varied and impressive. The program in the Forest Theater comprised fiddling, banjo-picking, guitar-strumming, various instrumental combinations, and folk-singing; old English folk dances by pupils of the Hugh Morson High School of Raleigh; a concert by The Carolina Ensemble, conducted by Thor Johnson, who has since distinguished himself as an orchestra conductor and composer (see *Who's Who in America*); arrangements of folksongs by the University Glee Club; and spirituals by "The Big Four," a Negro quartet from Chapel Hill. Featured by The Carolina Ensemble were compositions based on folksongs first sung for the audience by Mammy Jones of Wake County; for example, "Barbara Allen" and "Cripple Creek" (the latter the basis of Lamar Stringfield's Pulitzer Prize composition, *From the Southern Mountain*, 1928). Attendance at the festival was 1500.

The 1934 Festival was held on April 14. It included some new features, among them country dances by children's groups under the direction of Richard Chase of Chapel Hill; mountain music by Henry Whitter (composer of "The Wreck of the Old '97") and Worth Taylor; Cajun songs by Mrs. Abbie Greenwood MacKinney; dance demonstrations by Phoebe Barr of Chapel Hill; square dancing by various community teams; new folk plays by The Carolina Playmakers; and original piano compositions by children, under the direction of Mrs. Adeline McCall.

In the 1935 program, held on April 25-28, Richard Chase directed the folk music program; Indians from the Cherokee Reservation exhibited an Indian ball game; the arts and crafts exhibits occupied all available space in Graham Memorial (with 23 exhibitors, including the John C. Campbell Folk School at Brasstown, the Cole Pottery, the Penland Craftsmen, and the Cherokee Indian Reservation); and former participants offered new numbers.

One reason ascribed for the discontinuance of the Dogwood Festival after 1935 was that the arts and crafts feature got out of hand and threatened to become a racket, to the disgust of prominent supporters and participants. Perhaps the grinding effects of the depression, the removal or death of several sponsors, and abatement of interest among others were the main causes. Whatever the explanation, abandonment was a loss to the community, for the Festival had variety, a good deal of color, and a degree of authenticity. The musical aspects were certainly of high quality, with men like Thor Johnson, Lamar Stringfield, and Richard Chase contributing.

After a lapse of thirteen years, the idea was revived in The Carolina Folk Festival, June 18-19, 1948, with Kenan Stadium as the setting and Mr. Lunsford as the paid director, working under authority of The Folklore Council. Chancellor R. B. House established a tradition by welcoming the audience and setting the keynote of the occasion with his harmonica specialties; and Norman Cordon, former Metropolitan Opera star (and a Carolina alumnus), on later occasions also gave tone and spirit to the Festival by personal attendance and supervision of many details.

Many of the features of the Dogwood Festival were omitted. Under Mr. Lunsford's energetic and persuasive recruiting and leadership, several hundred performers from North and South Carolina, Virginia, Georgia, Kentucky, and more distant states and even foreign countries were brought together soon after sunset in Kenan Stadium, while the evening star was shining and thrushes were singing in the woods; and Mr. Lunsford proceeded to improvise a program, on the principle of spontaneous combustion and chain-reaction. The resulting performance had the appearance of a big casual frolic or jamboree, sometimes verging on a brawl or Irish picnic. Thus a pattern was formed, followed in all succeeding Festivals. Typical features of the 1948 program were George Pegram, the mountaineer banjo-picker and singer (in "Good Old Mountain Dew," an original composition by Mr. Lunsford, already long gone folk), who immediately became the favorite, and his partner, "Red" Parham, a harmonica player from Turkey Creek ("The Fox Hunt" and "The Model T and the Train"); ballad singing (very good in this instance) by I. G. Greer; dancing by a troupe of forty-five from Texas, under the leadership of Mrs. Lillie Lee Baker of Austin; Mexican folk dances by Frances Johnson of San Francisco; tap, soft-shoe, and clog dancing by various talented individuals; square-dance teams in picturesque costumes, from Manteo to Murphy; hillbilly bands galore; and a number of excellent folk fiddlers.

Highlights of the 1949 Festival were participation by around 600 performers from half a dozen states; the ballad-singing of Joan Moser of Swannanoa and Virgil L. Sturgill of Asheville; and dances and religious songs by the Waldensians, from Valdese. Some notable features in succeeding years were: in 1951, the Negro chorus from Chapel Hill and Carrboro, in spirituals, led by Mrs. Susie Weaver; in 1952, the appearance of Mrs. Victoria Kingsley, an Englishwoman, in some of the finest ballad singing ever heard in Chapel Hill; in 1953, the Scottish Dancers from Duplin County; in 1954, Beech Mountain "Jack Tales" by Marshall Ward of Balm, singing by Margaret Underwood of Greensboro and Miss Eunice Arnold of Wake County, and audience-participation singing led by Don Patterson of Greensboro and illustrated by lantern projections of colored slides drawn by John Allcott; in 1955, the Indian tribal dances of the Occoneechee Boy Scouts and the fine old English and American folk dances by Mrs. Willis Wynn's teen-agers from Durham County; in 1956, Major Jack Smith's bagpiping for the Highland Scotch dancers from Fayetteville, Brahmin and Tamil folksongs by Miss Lakhsme and Dr. Vasantini from India, and the finished and beautiful singing and dancing of the Israeli group brought to Chapel Hill by the Hillel Foundation. The Ninth Annual Festival made a departure by changing the time from June to April (5-6) and the setting to Memorial Hall. (For several years rainstorms had chased audiences out of the Stadium.) Notwithstanding the good advance publicity, the more restricted setting, which made for better control of the program, and perhaps better execution, the attendance was disappointing.

The future of The Carolina Folk Festival—if it has any—will, in the opinion of the present writer, depend upon radical modifications of the

program. It seems clear that Chapel Hill audiences do not care to see a repetition of much the same sort of performances, more and more approximating a rather bad imitation of professional entertainments they can see or hear more comfortably at home on the radio or television. Wider scope, greater variety, a higher degree of folk authenticity, better taste in selection, and perhaps more finished execution may be the answer to the problem. The arts and crafts should be exhibited, under proper controls. A more orderly and dignified program of singing, instrumental music, and dancing might pay off. There should be exemplification of other types of folklore with audience appeal. There should be more illustration of what skillful artists and musicians can do with folk stuff; there should be more room and encouragement for originality and creativeness in the popular vein. Sameness of elements and monotony of performance should be minimized. The tendency of programs to imitate cheap radio and television shows and popular phonograph-singers should be reduced. Would-be performers should be "auditioned" in advance and screened. Finally, responsibility for recruiting, selecting, and directing the program should not rest so largely in the hands of a paid professional. The Festival should be truly an amateur community enterprise.

Perhaps The Carolina Folk Festival should revert to something like The Dogwood Festival of the 1930's.

THE GRASS ROOTS OPERA MOVEMENT

The Grass Roots Opera Movement in America was begun in North Carolina in 1948 by a Raleigh attorney and business man, A. J. Fletcher, himself a singer and patron of the arts. The first efforts were confined to programs of opera excerpts, in English, but the response was so great Mr. Fletcher brought in a full time opera director to stage a full production. The first vehicle was the Mozart comedy, *Così fan Tutte*, which the group billed as *School for Lovers*, and the first performance was given in Wilson on January 7, 1950 before an enthusiastic audience. In 1951 the opera affiliated with the Extension Division of the University of North Carolina, and for the first time, integrated its program into the music appreciation courses of the public schools. The opera has as its purpose, three major aims; to give young singers an opportunity to perfect their art, to give the public an opportunity to hear opera in English, and to give the avocational singer an outlet for his talents.

As a part of the integration in the school music appreciation courses, Grass Roots Opera furnishes teaching notes for the classroom teacher and music supervisor, together with photographs of scenes and costumes, and recorded excerpts of the opera to be given. A representative from the Opera, a former music teacher, also works with the local teachers. The printed material consists of an explanation of opera, a review of the life of the composer, historical events contemporary in the composer's life, and the story of the opera. The material is used in classes in Art, This training is followed by a matinee performance for the students and English, history, journalism and other subjects, in addition to music. an evening performance for their elders.

The success of the project may be measured by the fact that over 500 performances have been given in North Carolina (through the 1955-56 season) in over 140 towns, cities and communities. In several counties four and five performances of the same work are given. Many sponsors ask for the return of the troupe season after season—with appreciable increases in audiences every year. This confirms the Founder's belief that the average American will appreciate this form of entertainment if it is presented in a manner and tongue he can understand. It is estimated that over 200,000 school children have witnessed Grass Roots Opera performances, in addition to thousands of adults.

As an outgrowth of the Movement in North Carolina, a National troupe tours twelve Southern and nineteen Midwestern states each season. This troupe is administered by the National Grass Roots Opera Foundation, Inc.

MORAVIAN MUSIC FESTIVAL

In old Salem, which has been one of North Carolina's outstanding music centers since its founding in 1766, the rich musical heritage of the Moravians has not only been maintained, but further advanced through two organizations known as The Moravian Church Band, and The Community Chorus. Both feature largely in the annual Easter Observance, which brings together thousands of visitors from this and other states, and reaches with its chorale harmonies and worshipful choruses other thousands of music lovers through national and overseas broadcasting.

Though these organizations are fostered by the Moravian Church, their membership privileges are extended to the community generally and are freely accepted. The Band numbers more than 500 members and is directed by Austin E. Burke, with Bernard J. Pfohl, Director Emeritus; the Community Chorus of 100 voices has as its conductor, Dr. James Christian Pfohl, and functions under the Music Committee of Salem Congregation. While the former leads the great throng of tens of thousands of Easter worshippers, the latter renders on the evening preceding Easter Day the fervidly tuneful and inspiring Cantata, "The Seven Last Words of Christ" by Doubois.

In more recent years, Salem, along with Bethlehem, Pennsylvania, has become widely known in music circles in America and Europe, as the storehouse of a large volume of 18th century American music, sacred and secular, heretofore unknown and unpublished. The collection embraces some 7,000 manuscripts and first editions, brought by early Moravian settlers from their European homes and added to by their own compositions after arriving here. Accumulated in the church archives, they include 1,000 symphonies and string quartets, together with 6,000 sacred anthems and songs. These have been under classifying and indexing since 1937, and have been found to cover the general period 1750 to 1850 in their composition, and are soon to be made available for public hearing and further research.

For this worthy purpose, a non-profit sharing foundation is in the forming, to be known as The Moravian Music Foundation, Inc. It will

be headed by Dr. Thor Johnson, Conductor of the Cincinnati Symphony Orchestra, with Donald McCorkle, M.Mus., as Editor and Musicologist. Two introductory festivals have already been held, attracting wide attention and creating much interest and enthusiasm, one in Bethlehem and the other in Salem. Two more are to follow, the first in Bethlehem in June 1957, as a part of the 500th Anniversary of the Founding of the Moravian Church on March 1, 1457; the second in Salem in 1958.

NORTH CAROLINA FEDERATION OF MUSIC CLUBS

The North Carolina Federation of Music Clubs is a philanthropic organization composed of clubs and individuals throughout the State, all working together for the benefit of good music and lending their influence to this great enterprise. It is affiliated with the National Federation of Music Clubs, one of the largest and most powerful purely cultural bodies in the world. Organized in March, 1917, with a nucleus of seven clubs, the organization now occupies the second place in the nation in achievement and number of members.

The object of the North Carolina Federation of Music Clubs is to stimulate and broaden interest in musical activities in North Carolina by bringing into working relation with one another music clubs and other organizations and individuals directly or indirectly associated with musical activity, for the purpose of aiding and encouraging musical education. Its projects embrace every field of music including:

Promoting American Artists and composers.

Commissioning native composers.

Opera for adult study; youth training and opera study; Grass Roots

Opera; sponsoring of opera in English.

Educational workshops.

Stimulating musical growth by providing courses of study prepared by well-known composers and writers.

Campaigning for high calibre radio and television programs.

Featuring of superior youth talent in nationwide broadcasts.

Supporting legislation benefitting composers and the musical world.

Contributing musical therapeutic programs in Veterans and other hospitals.

Raising the standard of church music through choir festivals and clinics.

Inspiring millions to sing great hymns of all faiths through Hymn of Month program.

Continuing philanthropic international program overseas.

Vocational guidance program; wise counseling of youth by distinguished musicians and educators.

Seriously urging study of stringed instruments by students.

Sponsoring Young Artists auditions and Artists Presentation Service.

Encouraging young musicians by offering scholarships for further musical study.

Promoting musical development of young musicians through junior clubs and National Federation Festivals.

Encouraging creative art through composers' contests for all age groups.

Supporting the office of Supervisor of Music in State Department of Education.

Assisting in the erection of studios, practice cabins, and a library building at Transylvania Music, Brevard, N. C.

By working together, the thousands of music club members in North Carolina are helping uphold high music standards and making music an integral part of the spiritual, civic, industrial, educational and social life of the nation.

(Mrs. G. Ernest Moore)

STATE COMPOSITION CONTESTS

As a major project of the National Federation of Music Clubs, state contests for original composition have been conducted annually by the North Carolina Federation of Music Clubs since 1936. Contests are divided into two classes: Professional Division (those who have published compositions), and Amateur (those with compositions in manuscript.) First place winning numbers in each division are presented on the annual State Convention program, and awards given for first and second place winning compositions. The following composers in North Carolina have been selected as first-place winners since the contests were inaugurated:

1936

Piano	Amateur	"Cindy"—Hermene Warlick Eichhorn, Greensboro
Voice	"	"The Sinner Man"—Donald Moore, Brevard

1937

Voice	Amateur	Mrs. M. A. Baldwin, Raleigh
Piano	"	Brooks Fryer, Tarboro

1938

No record of winners

1939

Voice	Amateur	"How Do I Love Thee"—Franklin Riker, Lexington
Piano	"	"Schertzingo"—Charles Hamrick
Strings	"	"Romance"—Christian D. Kutschin- ski, Raleigh

1940

Woodwind	Professional	Introduction and Allegro—George Henry, Greensboro (Flute, Clarinet and Horn)
Song	"	"The Dark Hills"—Mrs. T. Moody Stroud, Greensboro (Words by Edward Arlington Robinson)
Chorus	"	Psalm 91—"He That Dwelleth in the Secret Place"—Dr. Jan P. Schin- han, Chapel Hill
Two Violins & Piano	"	"Partita"—George Henry, Greensboro
Song	Amateur	"Beauty"—Mrs. Aubrey Mauney, Kings Mountain (Words by John Masfield)

Piano	"	"Alice in Wonderland"—Mrs. Aubrey Mauney, Kings Mountain
Mixed Chorus	"	"Invocation" Psalm 15:10; 19:14; 106:1—Florence Blair, High Point
Song	"	"The Sun Has Gone"—Mrs. I. M. Meekins, Elizabeth City

1941

Song	Amateur	"Dawn"—Annie Marie Choate, Sparta
Piano	"	Whistling Tune With Development, Dorothy Jones, Madison

1942

Strings	Professional	Quintet for Piano and Strings—Alma L. Oncley, Greensboro
Piano	Amateur	Miniature Dance Suite—Katherine Spruill Cooper, Raleigh

1943

Piano	Professional	"All In A Day"—Martha Taylor Davison, Leaksville
Piano	Amateur	"Prelude"—Emily Johnson, Winston-Salem

1944

Madrigal	Professional	"Have You Seen But a White Lily Grow?"—Christopher Thomas, Salisbury
Strings	Amateur	"Chimney Rock Sketch"—Austin Lovelace, Greensboro

1945

Professional	(No record of names of compositions) Winners were Miriam Miller, Lexington; Sara Dittenhaver, Asheville, Mrs. T. Moody Stroud and Austin Lovelace, Greensboro
Amateur	(No record of compositions) Winners were Genevieve Moore, Leaksville; Monte Howell, Chapel Hill; and Mrs. H. C. Lawrence, New Bern

1946

Violin	(No record of composition)—Emily Sargent Councilman, Windsor
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1947

(No record of winners)

1948

Strings	Professional	"Symphony for Orchestra"—Elliot Weisgarber, Greensboro
Chorus for Men's Voices	Professional	"Let Us Now Praise Famous Men"—Edward T. Cone, Greensboro
Piano	Professional	Sonata for Piano—Edward T. Cone, Greensboro

Organ	Amateur	Two Movements for Organ—Robert W. Tosh, Landis
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1949

Choral	Professional	"Song of Praises"—Lura Love, Wilmington
Piano	"	"Intermezzo"—Roy Milligan, Winston-Salem
Hymntune	Amateur	"Newton Hymntune"—Mrs. Winnie Simpson, Newton
Piano	"	"First Waltz"—Mrs. F. P. Cauble, Hickory

1950

Song	Professional	"Night Song at Amalfi"—Dr. Kenneth Lee, Hickory
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1951

Voice	Professional	"Job of Uz"—Cantata—Austin Lovelace, Greensboro
Piano	Amateur	"Serenade"—Mrs. I. M. Meekins, Elizabeth City

1952

	Amateur	"Scent of Roses"—Dorothy Royall, Salemburg
Hymn	"	Hymn—Mrs. Elta Blanchard, Asheville
Clarinet & Piano	Amateur	Two short pieces—Helen Day, Greensboro

1953

Song	Amateur	"Twilight"—Mrs. Rudolph Mintz, Wilmington
		"Dawn"—Charles LeFevre, Lexington

1954

Violin and Piano	Amateur	"Sonata" Opus 20—George Perry, Greenville
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1955

Piano Duo	Amateur	"Variations on a French Noel"—Harold Frantz, Montreat College
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1956

Organ-Piano	Professional	"Daybreak"—Mrs. Elta Blanchard, Asheville
Chorus, Women's Voice	"	"The Dreamer"—M. Thomas Cousins, Morganton
Vocal Solo	Amateur	"In June"—Mrs. E. Leonidas Smith, Elon College
Hymn Response	Amateur	"All Things Are Thine"—Mrs. Emily Erwin, Statesville

Composition contests are also sponsored by the Federation of Music Clubs each year for junior (ages through 18) and student (ages 16 to 25) composers. Many fine young composers have been listed among

the winners, including Julia Deskins, Marion Polk and Celeste Horn of Greensboro; B-Linda Finley of Marion; Beth Boyce of Fort Bragg, and Charles Fussell of Winston-Salem.

THE STATE HIGH SCHOOL CONTESTS—FESTIVAL

To awaken the music interest of the people and schools of North Carolina, Dr. Wade R. Brown, then head of the music department at Woman's College, in 1919 launched the idea of a contest for the students in high school who studied piano. Letters were sent to principals and piano teachers inviting them to send a pianist to represent their school. The first State contest was held on May 7, 1920, at the North Carolina College for Women. There were thirteen participants. From this small beginning the contest grew, until today there are few schools in North Carolina which have not gained stimulus through the efforts of Dr. Brown and his followers.

Early in the 1940's Dr. Brown was asked to write a history of the State High School Contest-Festival which was published in 1946 by the Woman's College of the University of North Carolina. Dr. Brown states in this history: "In order that we may understand the reasons for organizing a piano contest for high school students in North Carolina, we must review briefly the situation of music in the schools of this state prior to 1920. When I accepted the position of Director of the Department of Music of the State Normal and Industrial College (now Woman's College of the University of North Carolina) and began my work there in September, 1912, my first work was to organize a strong Department of Music, with majors in piano, voice, violin, and organ, and such appropriate theoretical courses as those then recognized as standard by the best colleges for women. . . . Before 1920 there were no schools in North Carolina teaching what was then called 'Public School Music' and what is now generally called 'Music Education.' There were no trained teachers or supervisors of music in the schools. Our work at the Normal for the first eight or ten years was to train and equip good teachers of piano and voice. There were no calls for public school music teachers or supervisors. . . . Most of these students majored in piano, because this was the one musical subject taught in practically all school communities in the state. . . . Beginning with 1913, the fundamental courses in public school music which we offered as electives in our regular music course seemed to meet the needs of the North Carolina Schools. . . . In direct contrast to the situation in our school was the fact that in Northern and Western states music was a regular subject taught in all grades from the first through high school. Many of these schools had fine orchestras and bands. Music had been established in the public schools of Boston, Massachusetts, in 1838. In the Midwestern states, orchestras were receiving serious attention as early as 1900. . . . As early as 1910 band instruments were supplied to pupils in the schools of Connersville, Indiana. In 1919 the high school in Detroit, Michigan, was providing 2,000 daily lessons in ensemble work taught by seventeen teachers in the day sessions and fifteen in the evening sessions. In North Carolina,

as in virtually all other Southern states, in those isolated schools which tried to introduce music, no teachers were available. The regular classroom teachers had, in most cases, no training in music. The school executives were not interested in music, nor were the parents especially concerned about the matter. Moreover, the boys in the school would have nothing to do with music—saying that “music was for girls and ‘sissies’”. As late as 1920-24 a boy would be ashamed to be seen carrying a musical instrument case through the streets on his way to and from school. . . . This was the situation we faced in North Carolina in these crucial years of our musical work at the Normal from 1912 to 1920. . . .”

In 1922 events for mixed chorus and violin solo were included; 1923 added vocal solos and quartets; in 1924 two orchestras participated; in 1926 bands and boy soprano voice events were added; 1927 brought instrumental soloists and groups; in 1934 junior orchestras and bands, and choral groups participated; and in 1935 junior violin and junior piano were included.

By 1929 the North Carolina High School Contest-Festival had grown to the point where it was expedient to divide the state into fourteen districts in order to bring more schools and their pupils into participation. “Among leaders in school music in the state there grew a conviction that organization of the various sections of the Contest was one method whereby music could be brought to more pupils. First of these organizations was the North Carolina Bandmasters’ Association, which was formed at the Fall Conference in 1937. . . .” In 1938 the North Carolina Orchestra Association was organized; followed in 1939 by the North Carolina Choral Directors’ Association.

H. Hugh Altvater, former Dean of the School of Music of Woman’s College and Chairman of the Contest-Festival Association for many years before his death, said: “It is easy to believe that the dreams of Dr. Wade R. Brown when he brought into being the first North Carolina State Contest, may have seemed grandiose. It has long since become clear that his confidence in the talents of the North Carolina youngsters was not misplaced. These young musicians have become a musical joy and glory, and they have carried many of their elders with them to higher regions of the spirit. Quality of performance has increased steadily through the years. By 1940 the number of performers in the State Contest had increased to a fantastic 8,000—a volume so great that the October Conference of that year passed a rule requiring a District Contest rating of I for entrance in the succeeding state events. Increased emphasis upon District Contest-Festivals has brought registration in a number of these events to well above the 2,000 mark. It is a pleasure to be able to say with confidence that the end is not yet, either in volume of interest or quality of performance. The young musicians of North Carolina have proved they deserve the best we have to offer. It is for all of who are musicians or friends of music to see that the best is given them.”

Since 1950 to the present date the Contest Festival has been governed by the N. C. Music Educators Association which is a department of the N. C. Education Association.

According to Dr. Arnold E. Hoffman, North Carolina State Supervisor of Music, the Contest-Festival "has served as a stimulus for schools to perform the highest caliber of music. It has also developed courses and course content on a college level which will produce teachers who will become good music educators for our schools. The Contest-Festival has also stimulated the organization of bands, orchestras and choruses in rural North Carolina which in many instances match city organizations in performance ability and size."

YOUNG ARTISTS AUDITIONS

Young Artists Auditions are held biennially in the odd calendar year in three divisions; state, district, and national. The purpose of the auditions is to afford opportunity for recognition of outstanding young artists in the state, believing that the prestige of winning each event will be invaluable in every musical activity; to select as winners, artists ready for a national concert career; and to bring the winners to the attention of music clubs, music patrons, audiences and managers who may assist in making such a career successful for Young Artists.

The auditions are open to entrants in piano, violin, men's and women's voice, and chamber music. Awards include \$1,000 cash or the option of a Town Hall Recital for each classification, a Metropolitan Opera audition for the winners in voice, and other awards which are announced prior to the auditions.

Native and naturalized citizens of the United States, Puerto Rico, and Cuba, and citizens of other countries who are residing and studying in the United States are eligible to compete in the auditions. Age limits for piano and violin are 20 to 30; for voice, 23 to 35; for chamber music, 20 to 35 (for veterans, age limits may be extended by the equivalent of time spent in military service).

Recent winners include: 1955—Walter Carringer, Murphy, winner in State and District; participated in National Finals. 1953—Alec Dantre, Raleigh, winner in State and District; participated in National Finals.

SYMPHONY ORCHESTRAS

Asheville Symphony Orchestra. Sol Cohn, Conductor.

Charlotte Symphony. James Christian Pfohl, Conductor.

Duke University Symphony. Allen Bone, Conductor.

East Carolina College Symphony Orchestra. Kenneth Cuthbert, Conductor.

Greensboro Symphony. George Dickieson, Conductor.

North Carolina State College Symphony. Christian D. Kutchinski, Conductor.

North Carolina Symphony Orchestra. Benjamin Swalin, Conductor.

University of North Carolina Symphony. Earl Slocum, Conductor.

Winston-Salem Symphony Orchestra. John Iuele, Conductor.

SYMPHONIC DRAMAS

Horn in the West, by Kermit Hunter. Music by Tom Nichols. Boone, North Carolina. 1952.

Lost Colony, by Paul Green. Music by Lamar Stringfield. Manteo, North Carolina. 1937.

Unto These Hills, by Kermit Hunter. Music by Jack Frederick Kilpatrick. Cherokee, North Carolina. 1950.

STATE SUPERVISOR OF MUSIC

In response to the tireless efforts of many agencies, especially the State Federation of Music Clubs, the Legislature of 1949 provided for the addition of a State Supervisor of Music to the State Department of Public Instruction. The purpose of the position is to aid in the establishment and supervision of the music program in the public schools.

In 1950 Arnold E. Hoffman was employed as the first State Music Supervisor. The most urgent problem was to develop a program of music in the rural schools where no music program existed. Seventy per cent of rural North Carolina schools have no help from a music specialist. In order to stimulate music activity the State Music Supervisor held music workshops with entire units of classroom teachers.

The demand for services grew to such proportions that six consultants were added to the staff through legislation sponsored by the Home Demonstration Clubs of the state. Today our state boasts of having music activity in every classroom. Teachers use music as an indispensable part of their teaching. They use music as recreation, to condition the behavior of children, to enrich the teaching of the social studies and other curricular subjects. This is a fine beginning.

Since teachers feel the need for more information and "knowhow" in music in order to do effective teaching, the number of certified music teachers in North Carolina has grown from 493 in 1950 to 883 in 1956. This increase leaves approximately twenty-five thousand teachers who must rely on the State Music Department as their only source of aid in the music area.

Since the 1955 Legislature cut the appropriation of the State Music Department the remaining three consultants will be assigned one third of the state each, in an effort to give more uniform aid to all the schools of the state. The State Music Supervisor will continue to serve on a state wide basis.

The office of the State Music Supervisor not only serves the schools but serves all agencies which desire aid or information. At the present time funds are available for only three of the six consultants on the music staff. It is most urgent that our next legislature appropriate adequate funds to restore the three vacancies to active status.

SERVICE INVENTORY

1. Division: Department of Instructional Service.
Service: Advisor in Music Education and consultants.
2. Professional Staff: Arnold E. Hoffman, Supervisor; Bobbie Lorraine Pritchard, Doris Kimel, Ruth Jewell, Consultants.

3. The function of this department:
 - a. The in-service training of teachers in the area of music education.
 - b. Schools are offered aid in the establishment and development of organized school music programs.
 - c. Superintendents, principals, general supervisors, and music teachers are given aid in the evaluation of existing music programs in the light of current educational concepts.
 - d. To bring to teacher training institutions concepts of current practice and needs which will determine course offerings and course content in an effort to produce teachers who are able to work effectively in the schools of North Carolina.
 - e. To acquaint the community with the aims and procedures of a good school music program.
 - f. To help organize and administer phases of music education in Home Demonstration Clubs in North Carolina.
4. Funds are derived from the general allotment to the Department of Public Instruction.
5. No funds are administered by this department.
6. Services rendered:
 - a. Assist in the organization and administration of local school programs.
 - b. Aid the classroom teacher in developing skills and musical understanding which she may use in regular classroom work.
 - c. Work with general supervisors and music specialists in an effort to coordinate music and general education.
 - d. Orient college administrators and music faculty concerning current practices in the public schools.
 - e. Assist in evaluating materials at hand, and provide, through bulletins, needed materials, not immediately available.
 - f. Cooperate with local, state, and national professional organizations.
7. The services of the staff are implemented by the following procedures:
 - a. By holding teacher workshops on an administrative unit basis.
 - b. By doing demonstration teaching in classrooms.
 - c. By having conferences with administrators, general supervisors, music specialists, and classroom teachers.
 - d. By visiting colleges in an effort to coordinate in-service needs with college course content.
 1. Hold meetings with the music faculty.
 2. Talk with methods classes to brief them concerning the profession and the services of this department to teachers in service.
 - e. Aid in the evaluation of schools as members of evaluation committees.
 - f. By holding area workshops with Home Demonstration Club leaders who in turn give leadership to local clubs.
 - g. By providing consultant service for professional meetings on state and local levels.
 - h. By working closely with the general supervisor with all the above procedures related to the school.
8. This department works closely with the following organizations: N.C.E.A., N.E.A., N.C.M.E.A., M.E.N.C., P.T.A., N.A.S.C.D., A.C.E. Teacher training institutions, national survey groups, N. C. State Symphony, Grass Roots Opera Co.
9. Clubs and adult activity interests: Home Demonstration Clubs, 4-H Clubs, and Boy Scouts, N. C. Federation of Music Clubs.

10. This department affects instruction in the following ways:
 - a. Develop concepts and techniques of the classroom teacher in the music area.
 - b. Coordinate the efforts of the music specialist, classroom teacher, and general supervisor concerning music and the general curriculum.
 - c. Through an evaluation of existing music programs, future instructional practices are determined.
 - d. By encouraging the teacher to use music to stimulate the creative impulses of children through associating music with bodily movement, painting and vocal expression.
 - e. We have influenced instruction by the use of music as recreation, music as a conditioning force in the classroom, and by enriching basic classroom activity through music.
11. The policies for operating this service are determined by the Department of Public Instruction and the composite thinking of the music staff.

Arnold E. Hoffman

(Note: In 1927 the North Carolina Federation of Music Clubs began a movement to secure a State Supervisor of Music in Public Schools, and continued its active support until provision was made for this position by the North Carolina General Assembly of 1949.)

